

COLUMBIA PICTURES PRESENTS

Bram Stoker's
D R A C U L A

Screenplay
by
Jim Hart

S C O R E

Storyboards

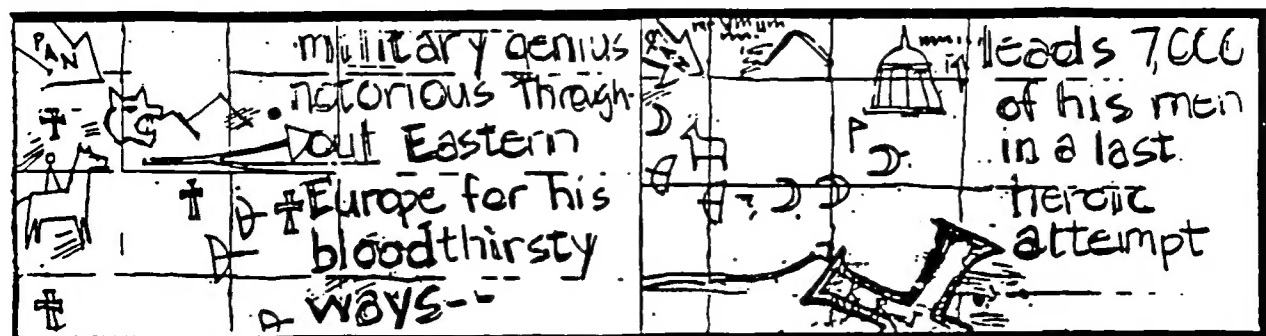
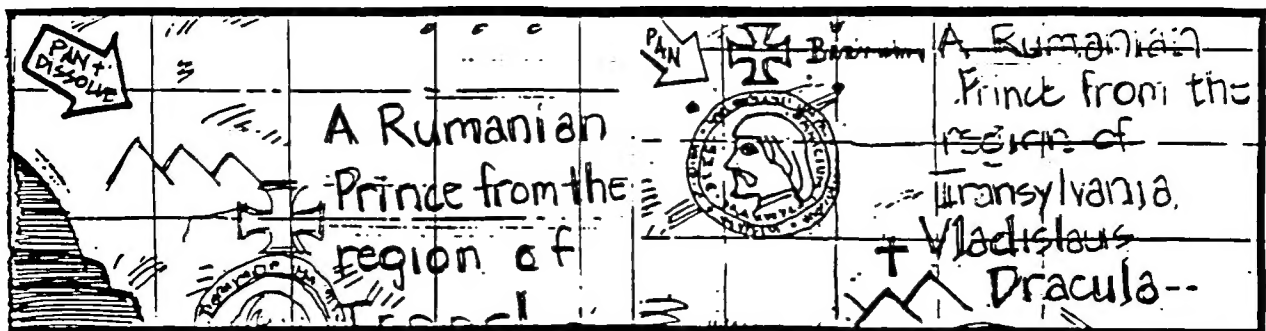


10 • 13 • 91
AMERICAN ZOETROPE

(REVISED 11.18.91)



2 INSERT - MAP



VIEW - WARRIOR PRINCE



3a. DOUBLE ROW OF ARCHERS



3b. SWISH PAN WITH ARROWS



3ba. SULTAN MOHAMMED'S TENT



3c. VIEW ON WARRIOR PRINCE



3d. WIDE SHOT - CROSSES/CRESCENTS



3e. WIDE SHOT - DRACULA



TRACK INTO HIS FACE



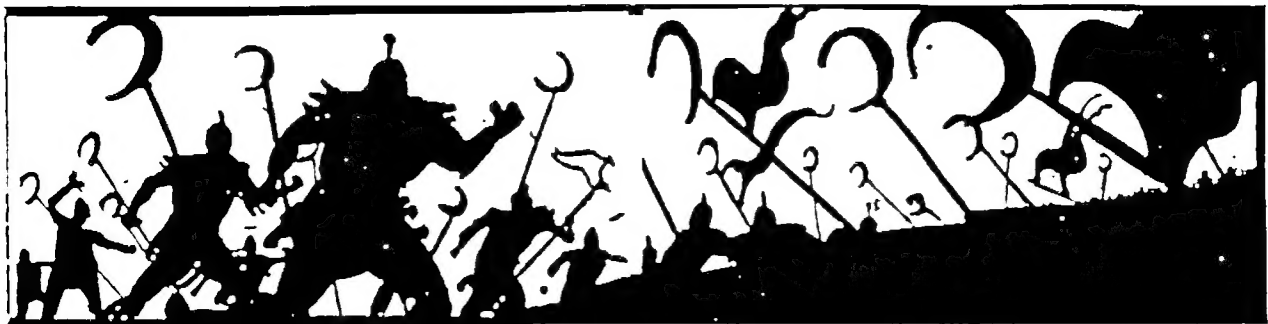
3f. TILT UP TO FULL VIEW



3g. TURKS POV - REVERSE



3h. CLOSE SHOT - FLEEING TURKS



PAN TO SULTAN MOHAMMED'S TENT



3i . WIDE HIGH ANGLE - DRACULA



MOVE INTO CLOSE UP



3j . SUPER: WOMAN'S FACE



4 WIDE SHOT



5 CLOSE SHOT - DRACULA ENTERS



5a. DRACULA'S POV - TRACK INTO ELIZABETH



5b. LOW ANGLE - TRACK IN



5c. HIGH ANGLE REFLECTION



5d. LOW ANGLE - CHESARE



5e,f. CLOSE SHOT - PARCHMENT

PAN TO CLOSE UP DRACULA



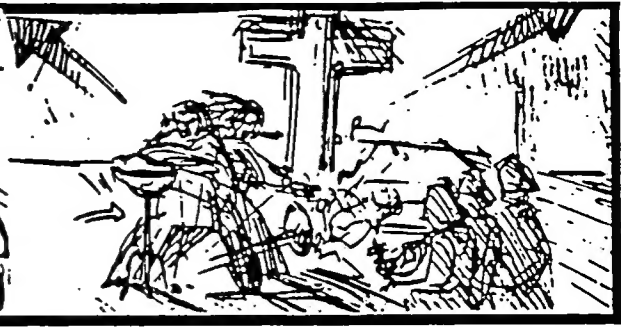
BACK TO LOW ANGLE CHESARE

5g. CLOSE UP ELIZABETH



5h. MED. SHOT - DRACULA

CAMERA FLIES UP TO HIGH ANGLE



5i. LOW ANGLE TRACKING

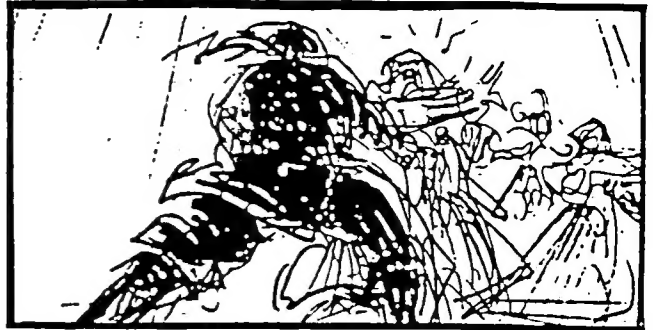
5j. TRACKING OVER DRACULA



BACK TO 5i



5k. LOW ANGLE - MED. WIDE



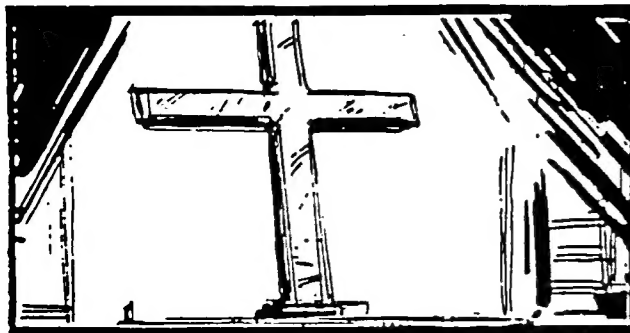
5l. CLOSE SHOT



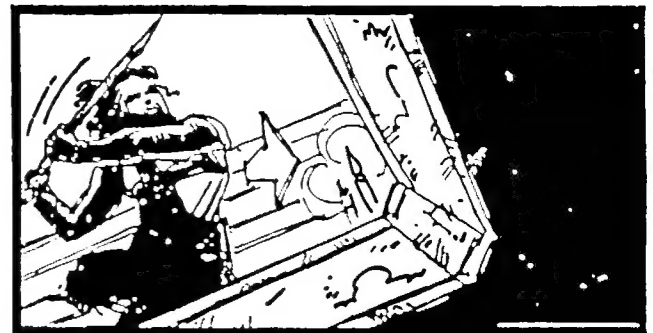
BACK TO 5k.



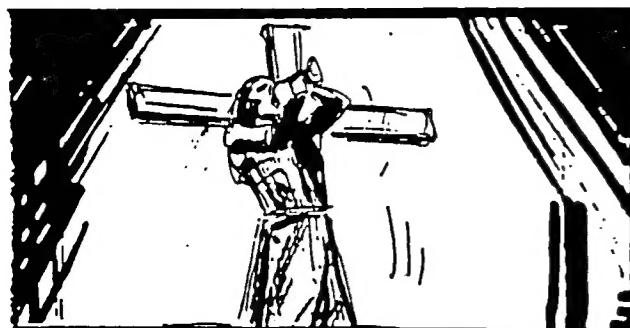
5m. LOW ANGLE



5n. HIGH ANGLE OVER CROSS



5o. LOW ANGLE



5p. CLOSE SHOT - CROSS BLEEDS



5q. CLOSE UP DRACULA



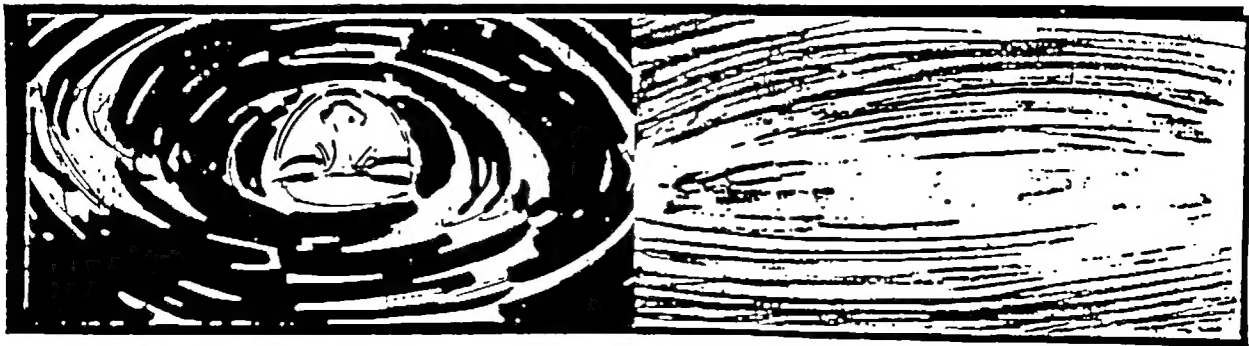
5r. WIDE SHOT



5s. CLOSE UP ELIZABETH



CAMERA MOVES INTO THE BLOOD



BLOOD CELLS



A6 CLOSE SHOT

MINA EMERGES FROM WATER



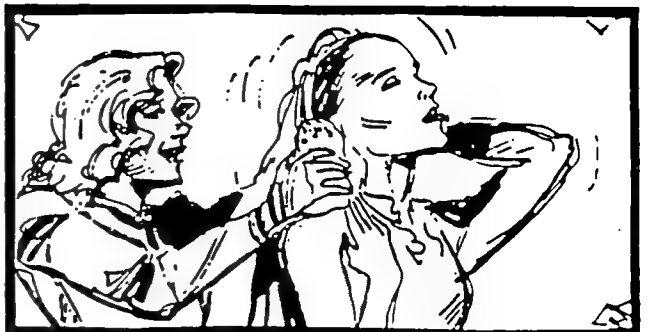
A6a. CLOSE SHOT



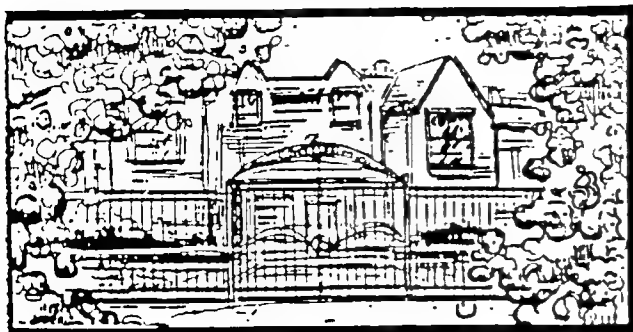
A6b. CLOSE SHOT - LUCY



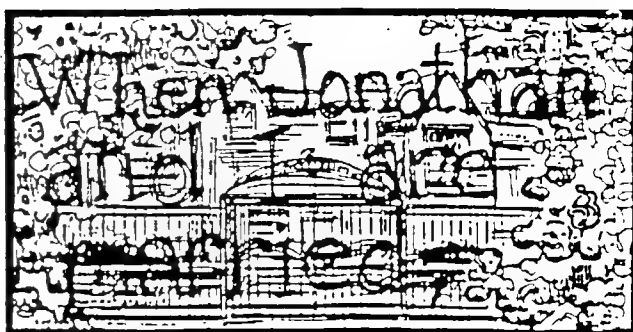
A6c. MED. TWO-SHOT



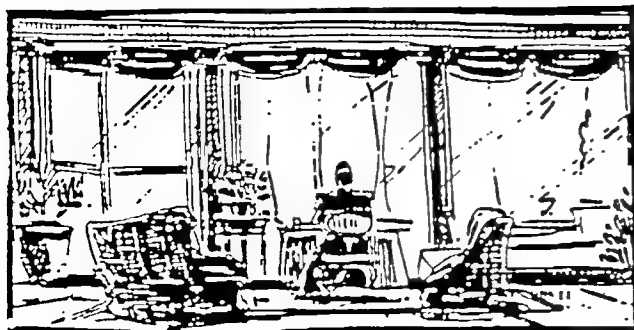
6 WIDE SHOT - HILLINGHAM



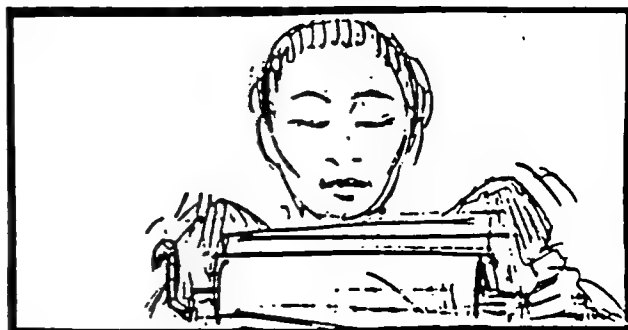
6a. SUPER: DIARY



7 WIDE SHOT - MINA



7a. MED. CLOSE UP - MINA



7b. CLOSE SHOT - TYPEWRITER

PAN TO BOOK



7c. LUCY ENTERS

PAN AND TRACK HER TO MINA



7d. CLOSE ON MINA OVER LUCY



7e. MED. WIDE TWO-SHOT



7f. CLOSE SHOT - OVER GIRLS



BACK TO TWO-SHOT



7g. OVER GIRLS ON BUTLER



7h. MED. SHOT GIRLS



12 MED. WIDE SHOT



MINA ENTERS INTO TWO-SHOT

12a. ON HARKER OVER MINA



12b. ON MINA OVER HARKER

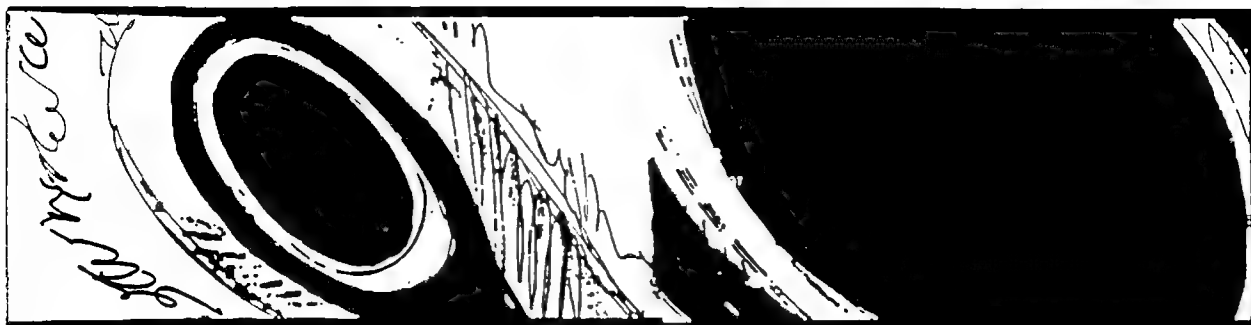
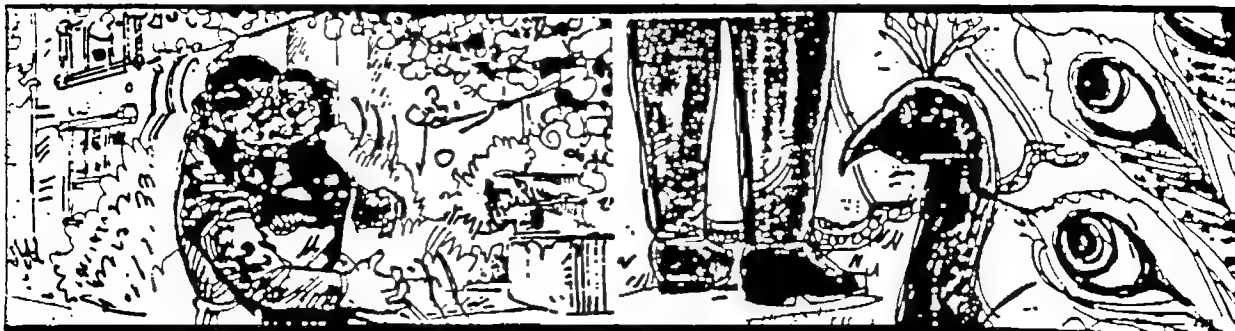


12c. TWO SHOT 50-50



TRACK BACK - ZOOM IN

MOVE IN ON PEACOCK



14

15

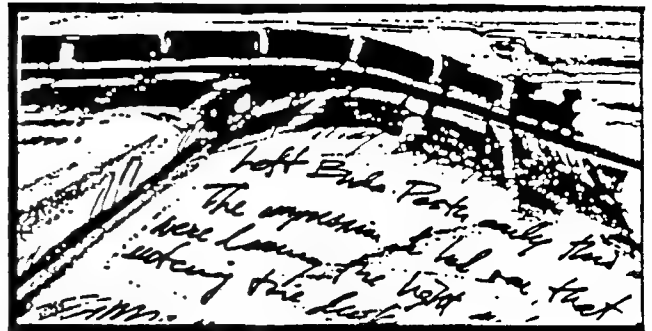
16

13 TRAIN TUNNEL

CAMERA MOVES TOWARD SUN



14 WS TRAIN - JOURNAL



14a. MCU HARKER

14b. SUPER: LOW ANGLE - RAILS



15 WIDE SHOT - TRANSYLVANIA

16 INSERT: MAP



17 CLOSE ON HARKER

PULL BACK



17a. DESCENDING INTO LANDSCAPE



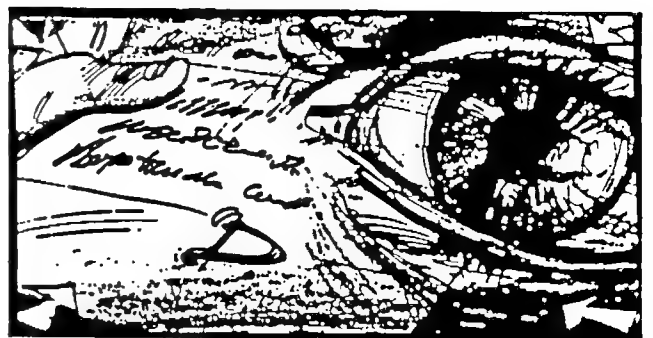
17b. DRACULA'S EYES



DARKENED BY SHADOW



17c. SUPER: LETTER



18 MED. WIDE SHOT



A19 MED. PASSENGERS



A19a. CLOSE UP. HARKER



A19b. PHOTOPLATE - TILT UP



A19b (cont'd)

PAN TO OLD WOMAN



B19 MED. SHOT - DRIVER

19 CLOSE UP HARKER



20 WIDE SHOT

21 VIEW ON PASSENGERS



21a. MCU - GYPSY GIRL

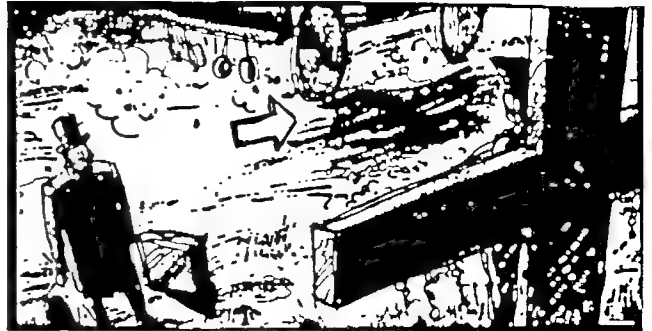
21b. CLOSE UP HARKER



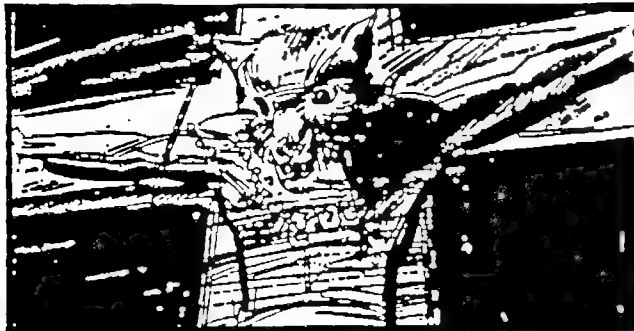
21c. REVERSE WIDE SHOT



22 WIDE SHOT OVER SHRINE



22a. POV - WOLFHEAD SHRINE



22b. CLOSE UP HARKER



22c. HIGH ANGLE



22d. NEW ANGLE



PAN WITH COACH (LOSE HARKER)



22e. MED. SHOT



23 HARKER INTO CALECHE



23a. CLOSE UP HARKER



A24 WIDE SHOT - BEHIND CALECHE



B24 MED. SHOT - HARKER



24 ON HARKER



24a. ON DRIVER



BACK TO 24



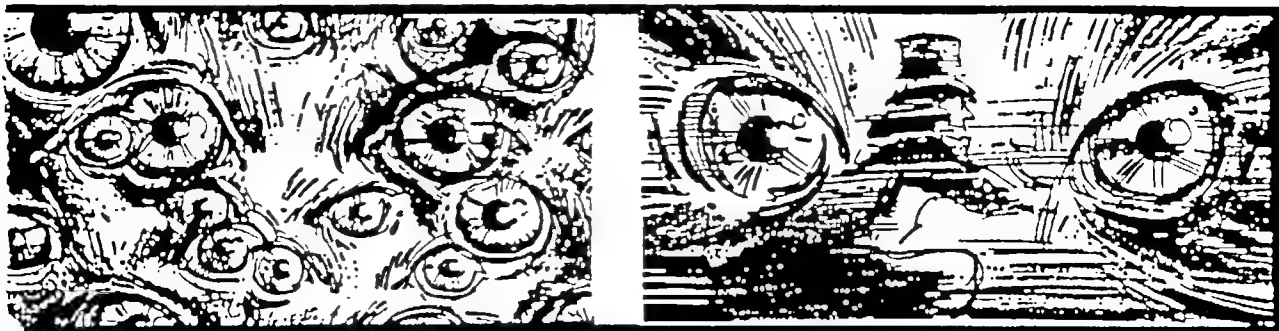
25 CLOSE SHOT - WHEEL



25a. HARKER'S POV - HIGH ANGLE



26 MULTIPLE EXPOSURE - WOLVES EYES



27 SIDE ANGLE - DARK DRIVER



27a. CLOSE UP HARKER



27b. LOW WIDE ANGLE - RING OF WOLVES



27c. MED. CLOSE UP DRIVER



27d. WIDE LOW ANGLE



30 WIDE SHOT



31 WIDE LOW ANGLE



31a. WINDOW - LOOKING BACK



32 MED. LOW ANGLE



32a. HIGH WIDE OVERHEAD ANGLE



32b. ON HARKER'S BACK



32c. HARKER - HEAD ON



32d. POV - SHADOW OF MONSTER



BACK TO 32c.



32e. MINA FADES UP (SCRIM)



A33 ON MINA - SUPER TYPING



33 MED. WIDE SHOT

PAN LUCY TO MINA



33a. GIRLS POV - QUINCEY



33b. CLOSE TWO-SHOT GIRLS



33c. MINA'S POV - LUCY & QUINCEY



33d. VIEW ON SERVANTS



33e. CLOSE UP BUTLER



33f. BACK TO MINA



33g,h. FOYER - SEWARD (SUPER)



PAN HIM TO LUCY



33i. VIEW ON QUINCEY



33l. VIEW ON MINA



33m. POV - HOLMWOOD



33n. HOLMWOOD ENTERS



33o. ON QUINCEY & SEWARD



33p. WIDE SHOT PARTY



33q. VIEW ON SERVANTS



BACK TO 33p. - ADD SHADOW



PAN WITH SHADOW TO MINA





40 CLOSE UP HARKER



40a. SHADOW - VIEW PANS TO DRACULA



PULL BACK TO INCLUDE HARKER



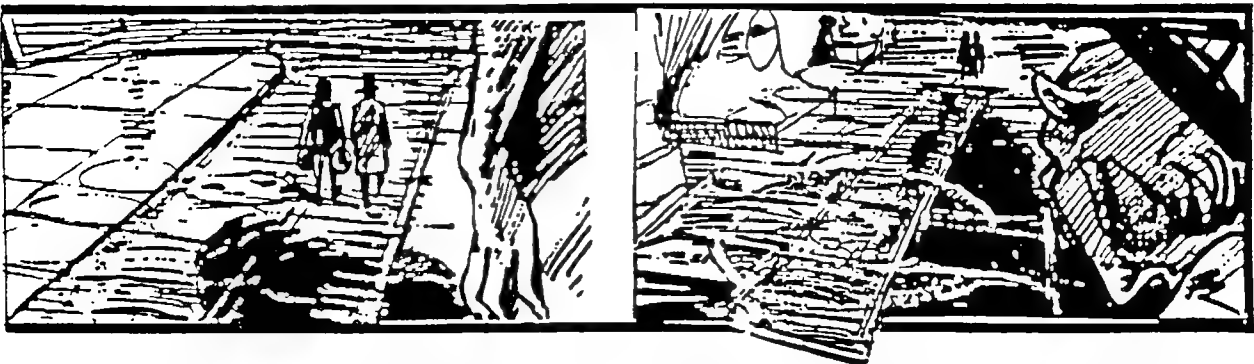
40b. HARKER ENTERS



41 TRACKING PROJECTION



41a. HIGH ANGLE WIDE SHOT



A42 WIDE SHOT



A42a. MCU HARKER



A42b. LOW ANGLE PAST HARKER TO DRACULA



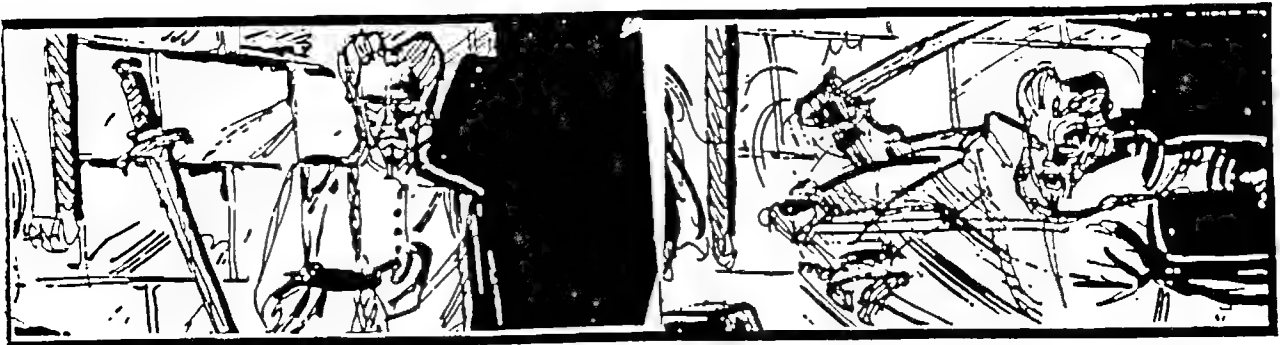
BACK TO HARKER



A42c. POV - PAINTING



A42d. MED. SHOT - DRACULA



BACK TO A42a.



A42e. WIDER ON DRACULA



A42f. ON HARKER



DRACULA ENTERS TO TWO-SHOT



42 CLOSE SHOT - HAND



42a. SUPER MULTIPLE IMAGES



42b. LOW ANGLE

TRACK OVER TABLE



42b (cont'd) PAN WITH HARKER

OVER SHOULDER ON DRACULA



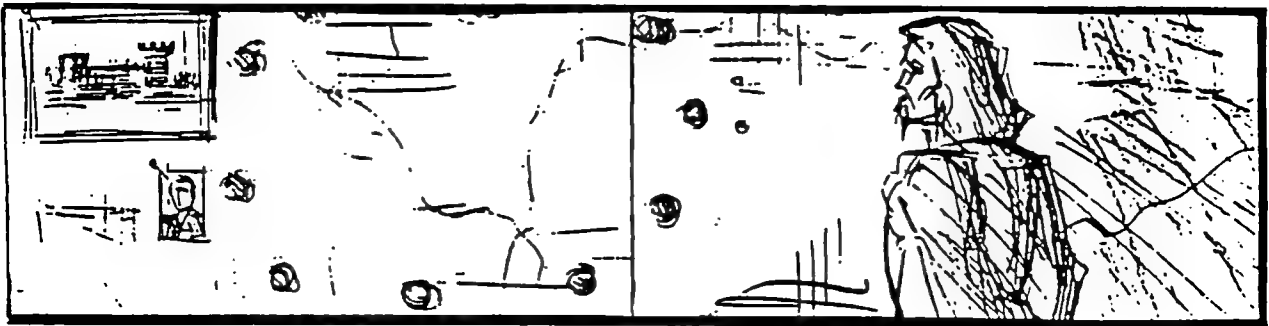
42c. CLOSE UP HARKER



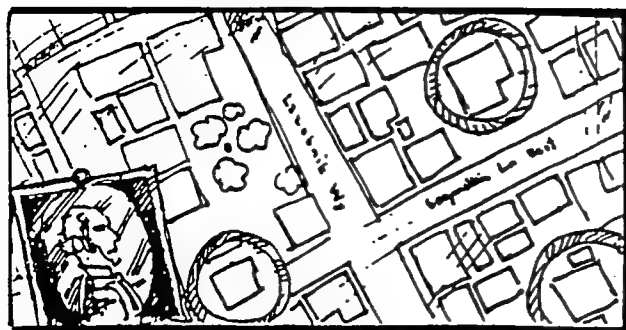
42d. CLOSE SHOT - HANDS



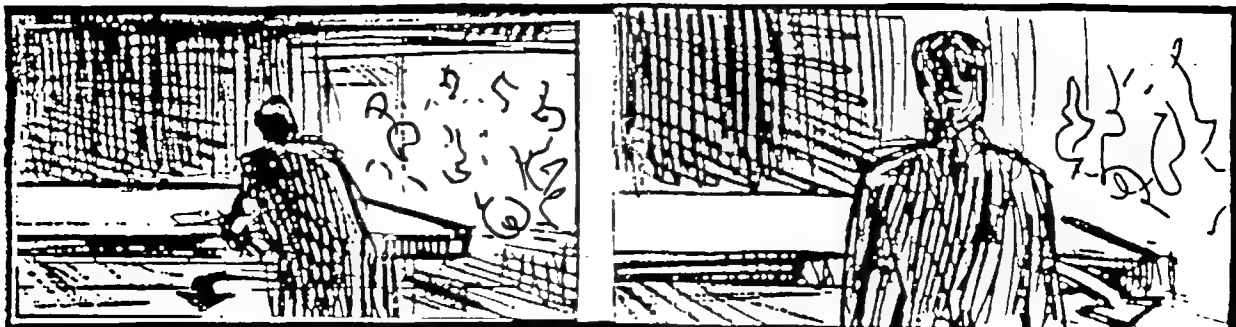
42e. MCU DRACULA - PAN TO MAP



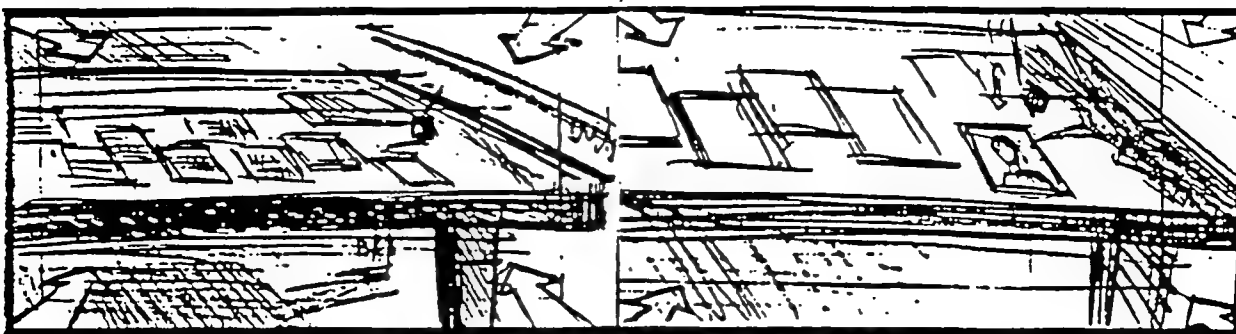
42f. CLOSE SHOT - MAP



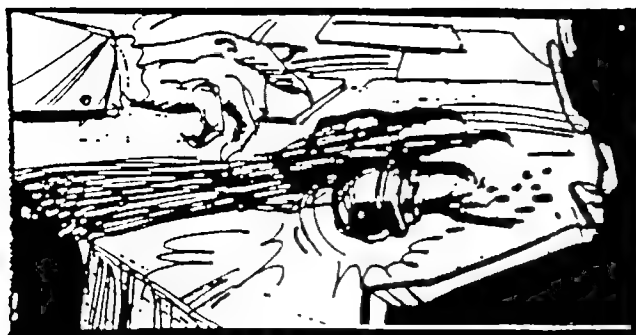
42g. POV - OVER HARKER



TRACK IN ON TABLE



42h. MCU DRACULA - TRACK IN



42i. CLOSE SHOT - PHOTOPLATE



42j. TWO-SHOT

CAMERA PULLS BACK



42k. CU DRACULA - HARKER IN BG.



42l. MED. WIDE SHOT (REVERSE)



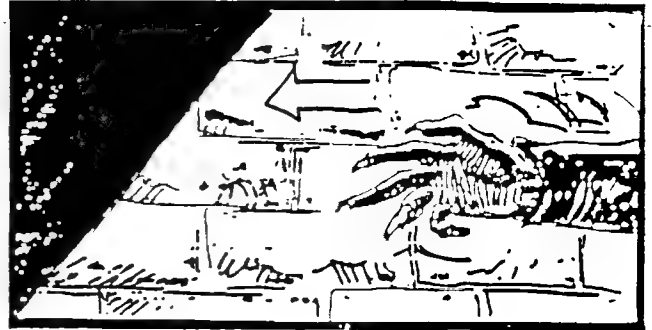
CAMERA MOVES BACK FAST



43 SPLIT DIOPTER SHOT



43a. CLOSE SHOT - HAND



43b. CLOSE SHOT - OVER SHOULDER 43c. CLOSE UP HARKER

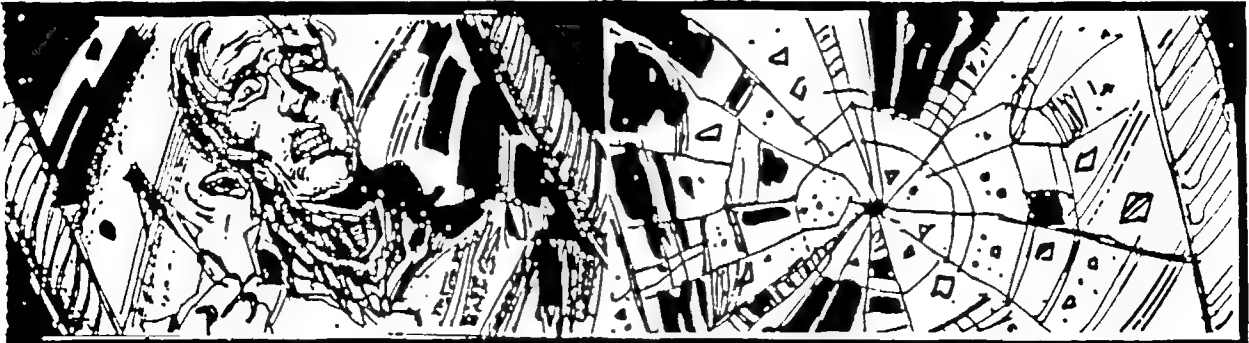


43d. POV - DRACULA IN DISTANCE

INTO TWO-SHOT



43e. CLOSE SHOT - MIRROR

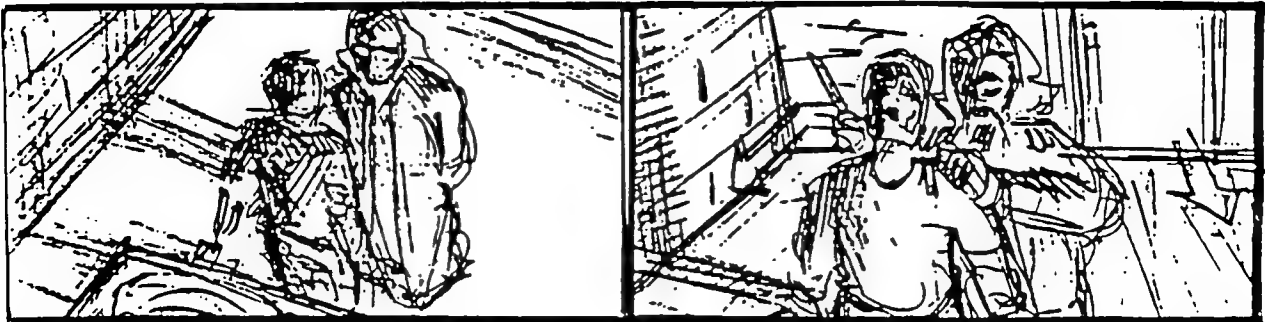


43f. MED. SHOT - OVER DRACULA ON HARKER



43g. HIGH ANGLE

CAMERA BOOMS DOWN

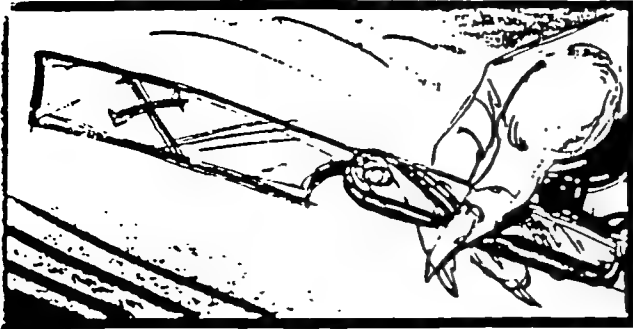


TO LOW ANGLE





43h. CLOSE SHOT RAZOR



43i. CLOSE UP - DRACULA

HE BACKS AWAY



43j. ON HARKER

HE TURNS TO WINDOW

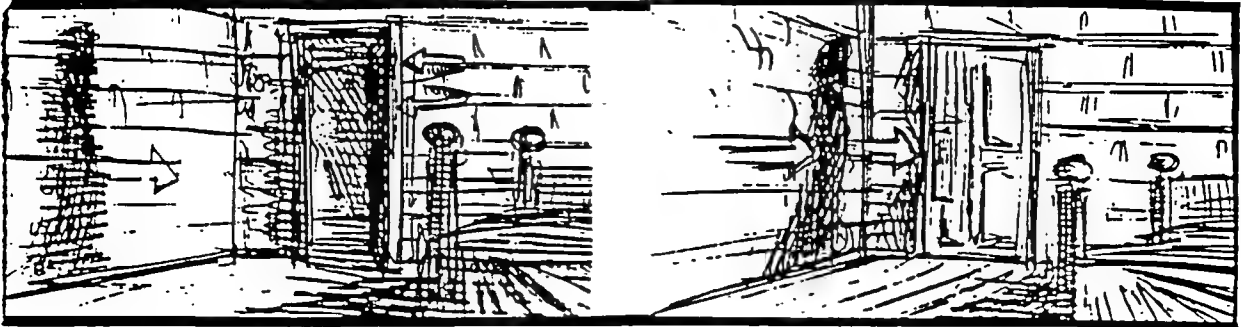


43k. CLOSE UP DRACULA

BACK TO 43j.



43l. HIS POV - DRACULA'S SHADOW



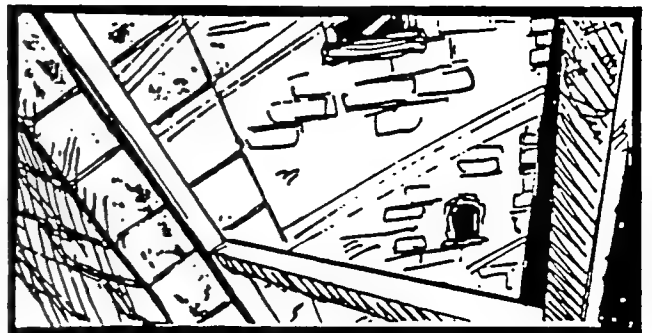
43m. MED. HARKER

MOVE IN TIGHTER



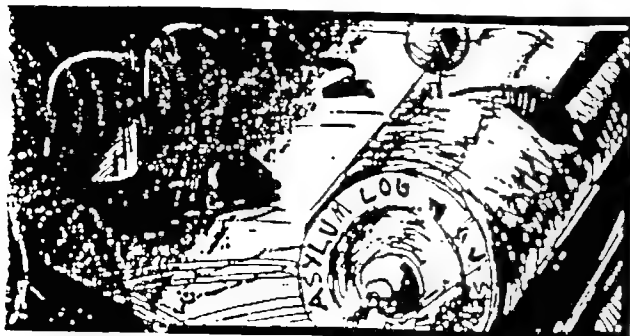
43n. MED. SHOT - HARKER

44 HARKER'S POV - WALL



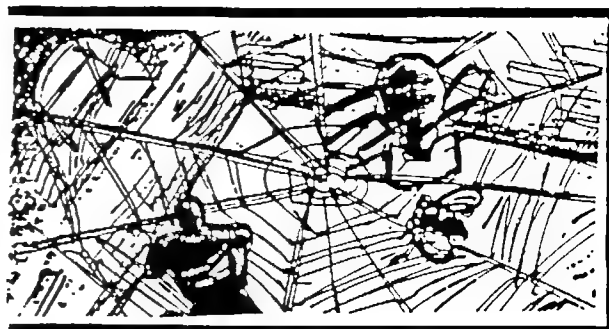
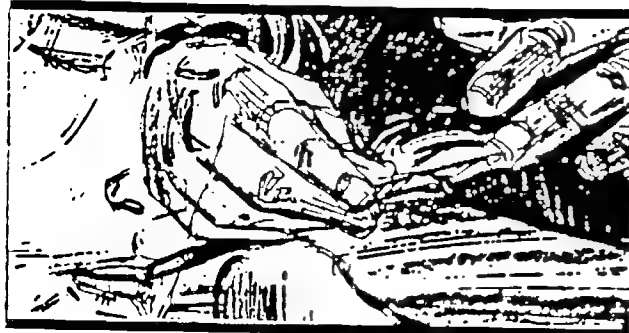
45 ON HARKER





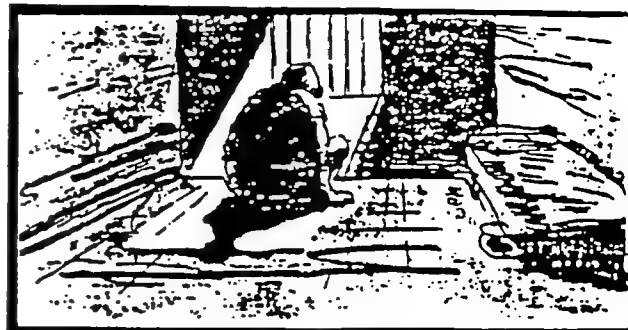
A47b. SUPER: HANDS

7 HIGH ANGLE



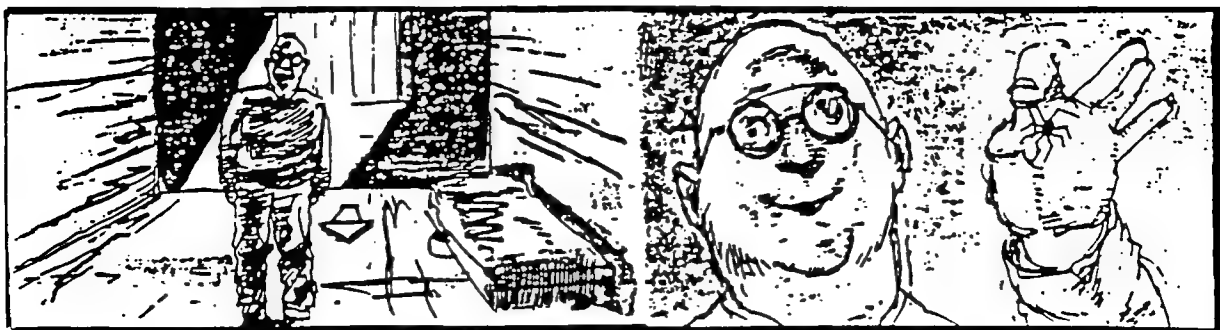
47a. ON DOOR - SEWARD ENTERS

47b. LOW ANGLE - RENFIELD



HE COMES TO CAMERA

MOVE IN CLOSE



47c. CLOSE UP SPIDER (MACRO)



47d. ANGLE ON SEWARD

RENFIELD ENTERS



47e. CLOSE UP RENFIELD



47f. CLOSE UP BLOWFLY



47g. CLOSE UP SEWARD



47h. ON RENFIELD



47i. THROUGH WEB



47j. ON SEWARD



47k. CLOSE ON RENFIELD



BACK TO 47j.



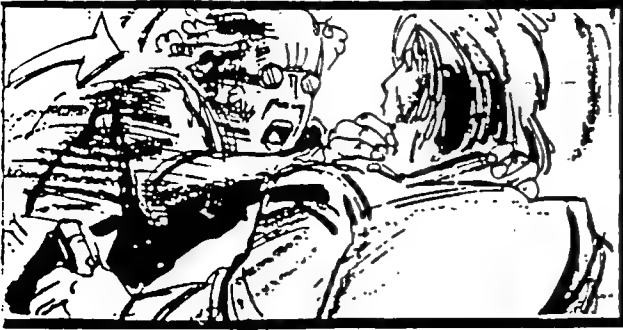
47l. ON RENFIELD PAST SEWARD



47m. ON SEWARD OVER RENFIELD



47n. ON RENFIELD OVER SEWARD

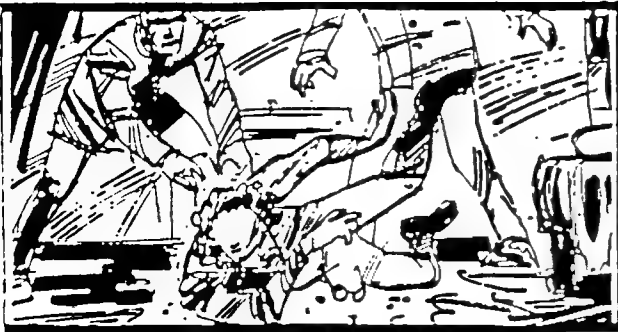


47o. KEEPERS ENTER

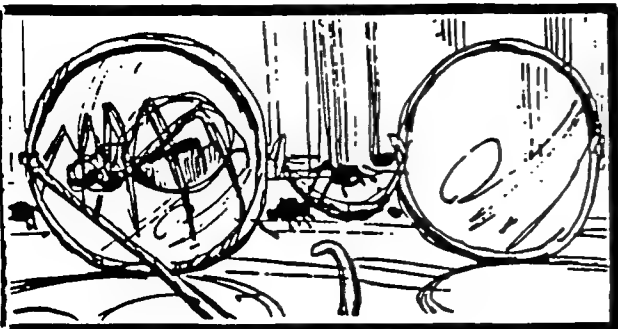
PAN WITH THEM



47p. CLOSE SHOT -



47q. CLOSE SHOT -

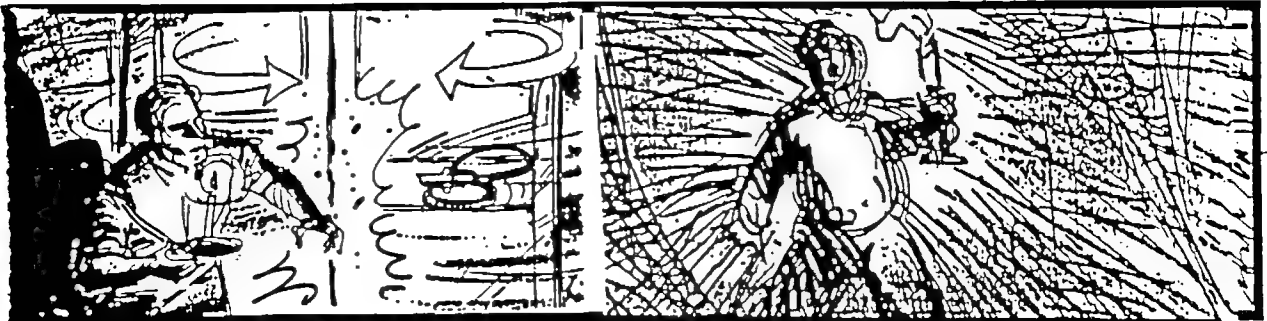


48 SCRIM: HARKER'S JOURNAL

HARKER FADES UP



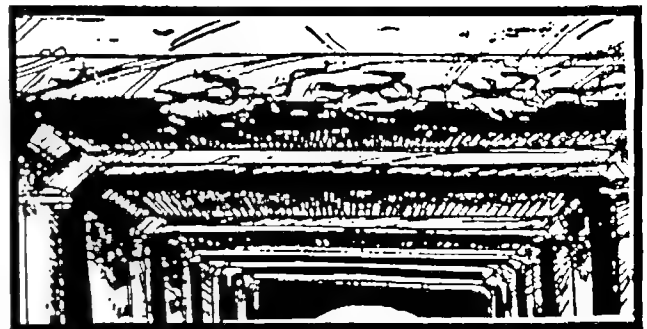
49 TRACKING SHOT 3/4



HARKER WALKS INTO CLOSE UP



49a. POV - RATS ON CEILING



49b. HIGH ANGLE



49c. LOW WIDE ANGLE - TRACKING



49d. LOW MED. ANGLE - HARKER IN PROFILE



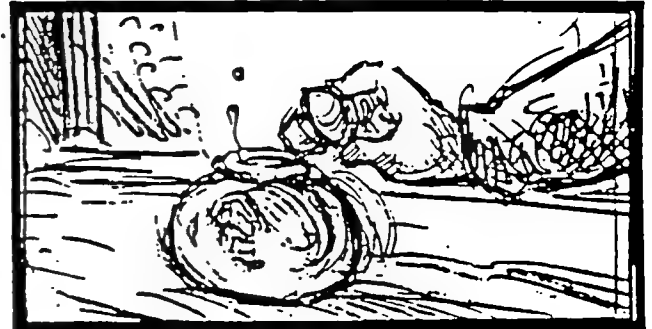
50 ON HARKER'S BACK

TRACK WITH HIM



TRACK INTO VANITY

50a. CLOSE SHOT - PERFUME



50b. WIDER - BEHIND HARKER

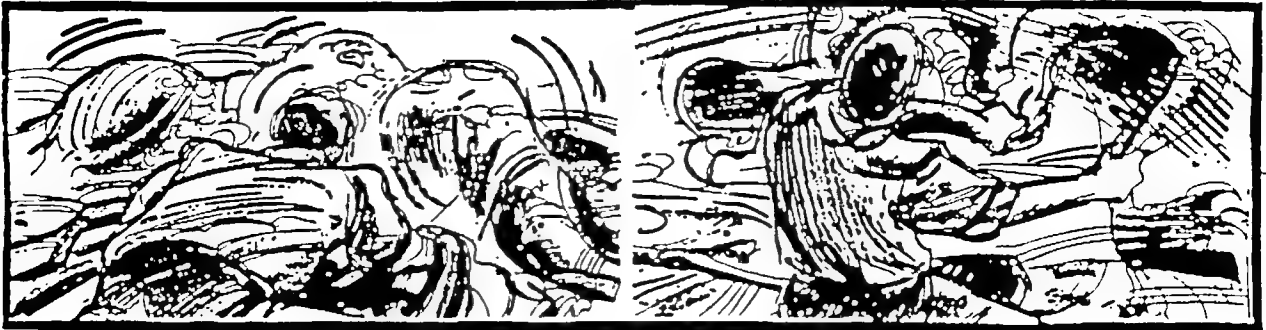
50c. HARKER TURNS AROUND



PAN WITH HIM TO PILLOWS



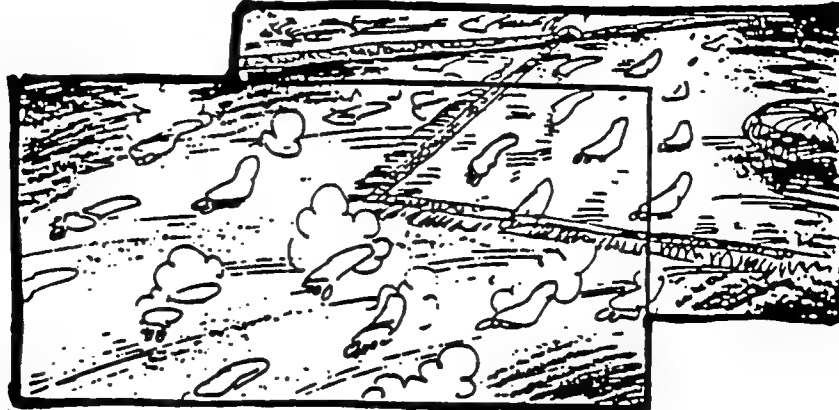
50d. OVER HIS SHOULDER



50e. CLOSE UP HARKER



50f. HIS POV - PANNING SHOT



50g. WIDE SHOT - HARKER



50h. CLOSE SHOT - PROFILE



50i. CLOSE SHOT - HARKER



50j. HARKER'S POV - BRIDES



BACK TO 50i.



50k. HARKER'S POV



50l. BRIDE'S POV - ROSARY

BRIDE ENTERS FRAME



50m. MOVING CLOSE SHOT



50n. HIGH ANGLE OVERHEAD SHOT



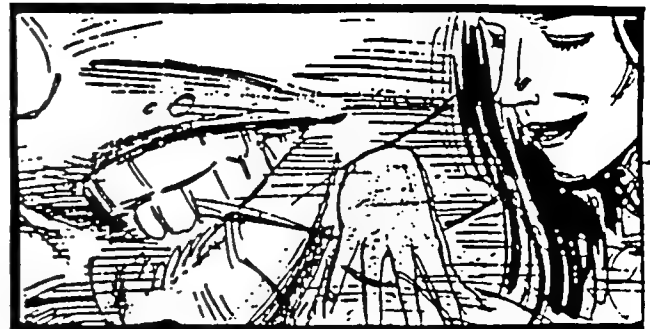
50o. SHADOW ON THE SILKS



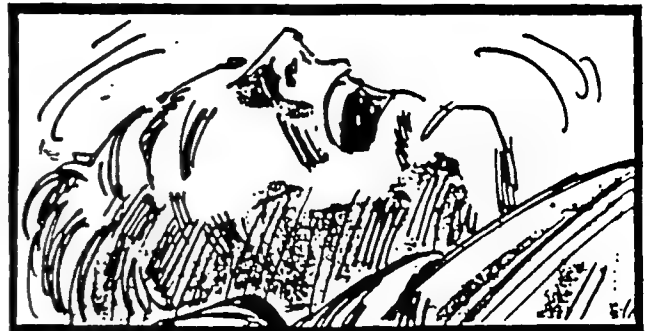
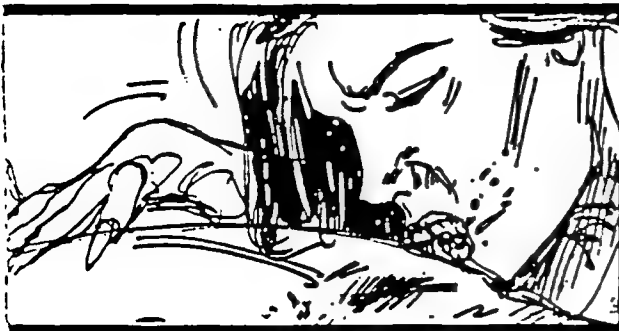
50p. ECU - RED LIPS



50q. SUPER: CLOSE UP PROFILE



50r. CLOSE UP HARKER



50s. SUPER: ECU - TINY FEET



50t. LOW ANGLE - MEDUSA



50u. LOW ANGLE



50v. CLOSE SHOT - BRIDE



50w. SUPER - EYE



50x. WIDE SHOT - MIRROR



50y. OVER HARKER



50z. WALL - SHADOW GROWS IMMENSE



50aa. BACK TO 4-WAY KISS



50ab. LOW WIDE ON DRACULA



50ac. WALL AND CEILING



50ad. OTHER BRIDES - INSECT



50ae. DRACULA - TRACK IN



50af. WIDE HIGH ANGLE



50ag. CLOSE SHOT - LOW ANGLE



PAN WITH BAG TO FLOOR





50aj. MED. HARKER

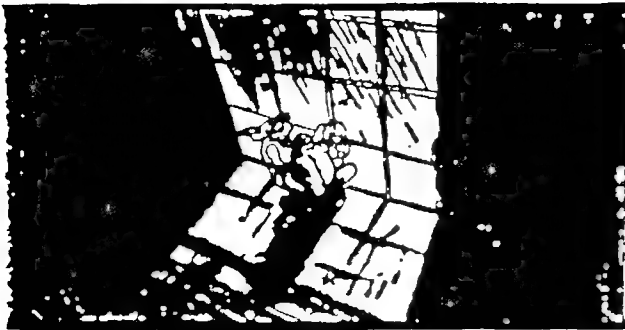


A51 TRACK IN ON MINA



51. HIGH ANGLE

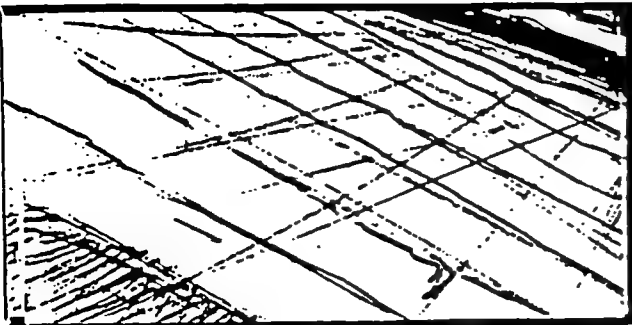
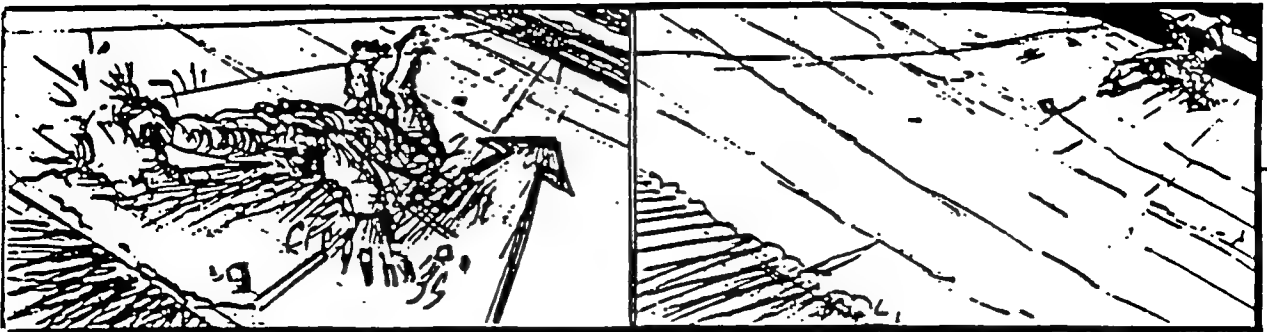
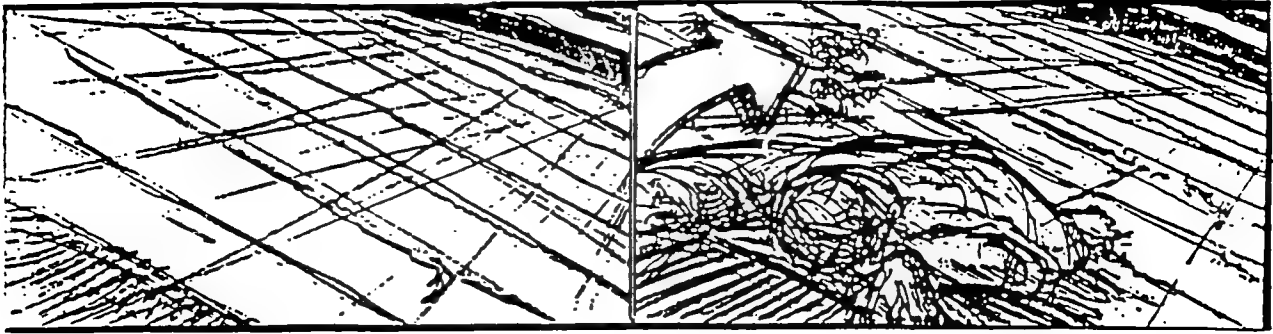
CAMERA SWOOPS DOWN



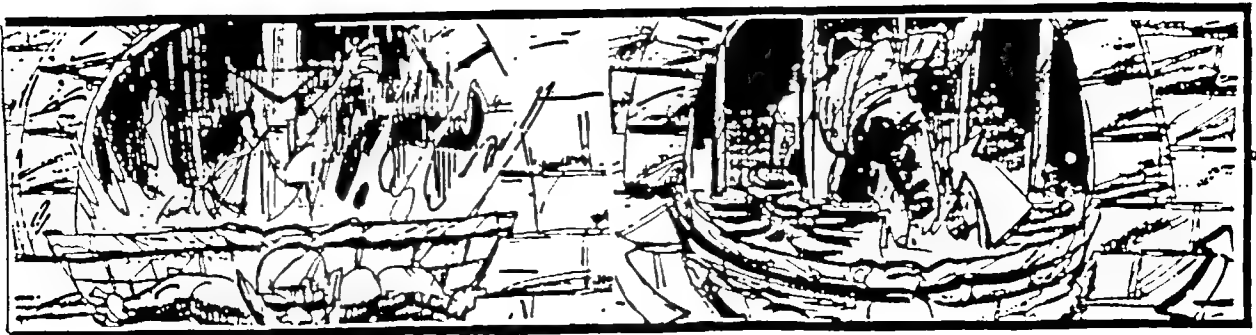
VIEW ENDS CLOSE ON JOURNAL



53 VIEW ON THE WINDOW

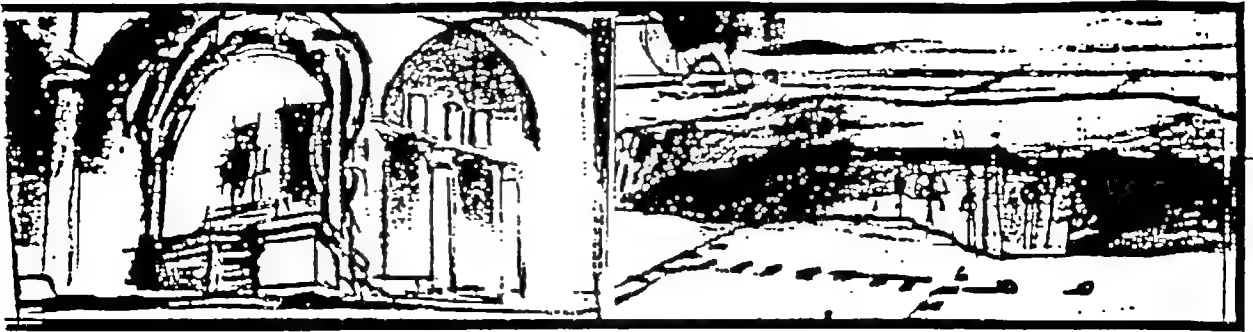


HARKER FALLS



55 REVEAL CHAPEL

TRACK ALONG FLOOR

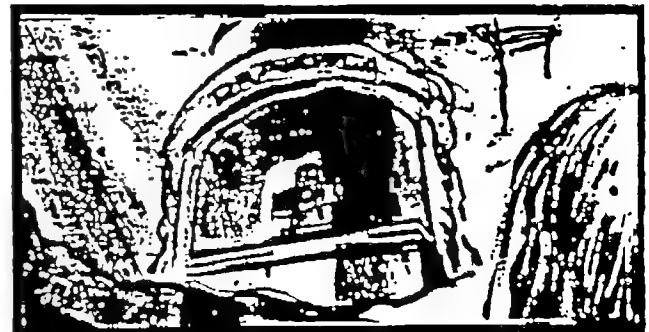


TILT DOWN



55a. CLOSE ON HARKER

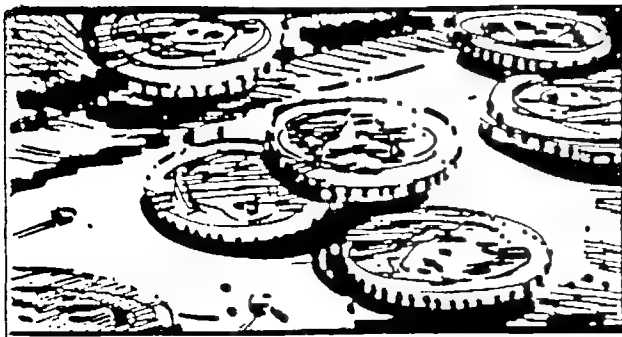
55b. HIS POV - ALTAR



55c. ON HARKER - WIDE



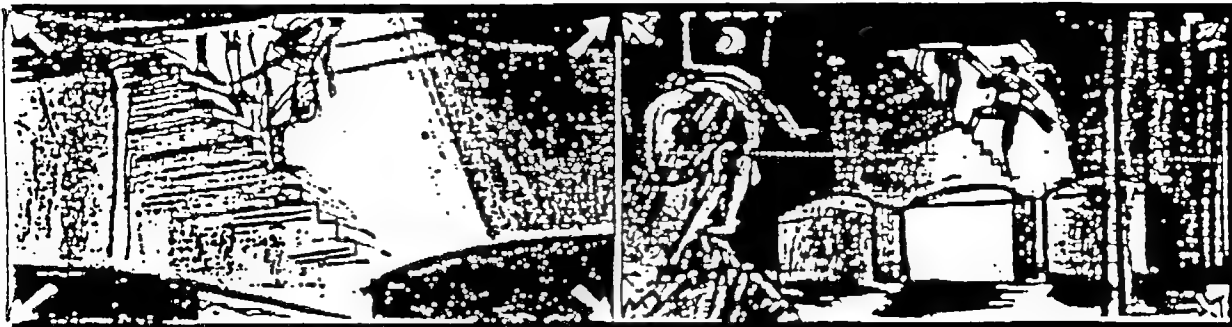
55d. CLOSE SHOT - COINS



55e. DRACULA'S FACE ON COIN



PULL BACK



55f. CLOSE UP HARKER



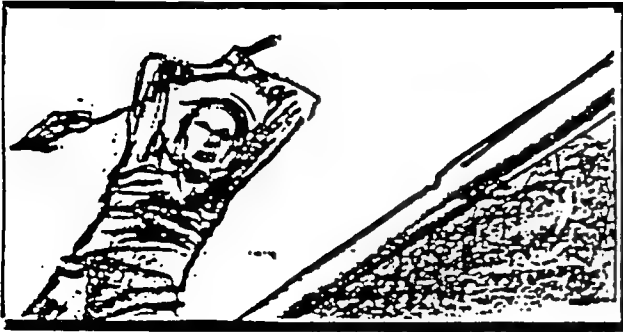
55g. WIDER SHOT



55h. TOP OF COFFIN MOVING



55i. ON HARKER



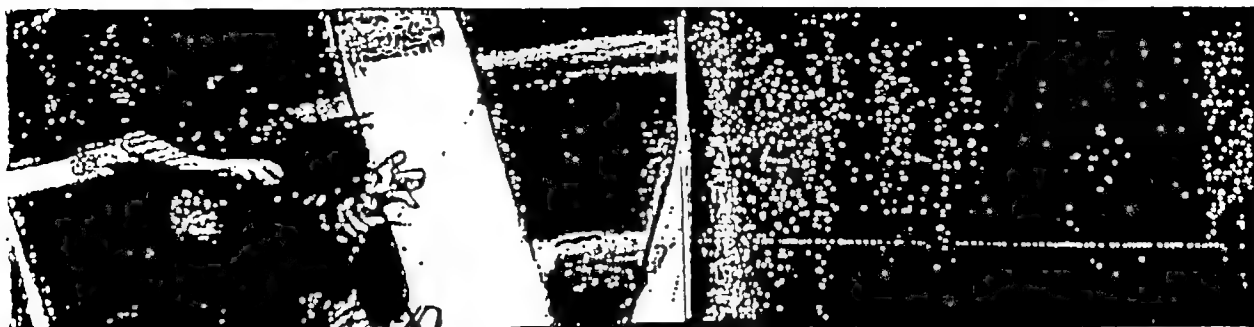
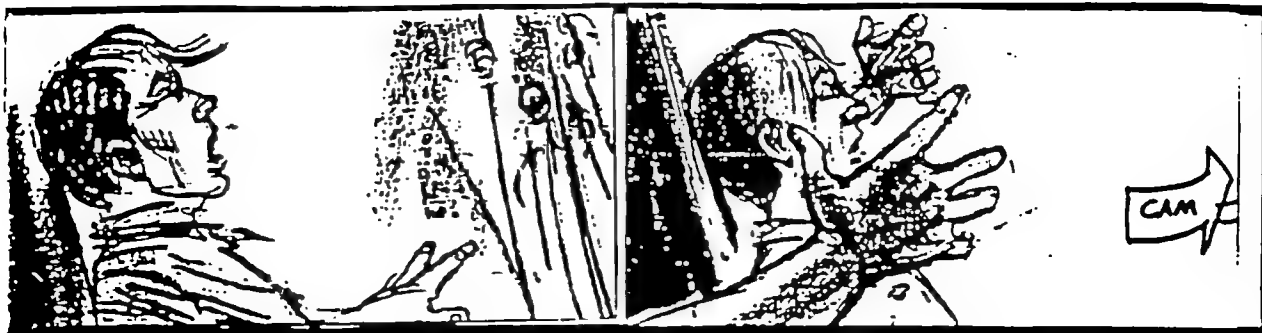
55j. THE COFFIN



55k. ON HARKER



551. SIDE ANGLE - PROFILE SHOT



56 INSERT - DIARY

PROJECTED ONTO BLOOD CELLS

I have only recieved
 a few hurried lines
 from Jonathan in weeks

Have only recieved
 a few hurried lines
 from Jonathan in weeks

PROJECTED ONTO BLOSSOMS

I have only recieved
 a few hurried lines
 from Jonathan in week

57 HIGH ANGLE - BOOM DOWN

TRACK IN AND ZOOM BACK



57a. ON LUCY OVER MINA



57b. ON MINA OVER LUCY



57c. MED. WIDE 2-SHOT (STEADICAM)



57d. STEADICAM - VAR. VIEWS



57e. MED. WIDE TRACKING



57f. CLOSE UP MINA



58 MINA'S POV - WIDE SHOT



58a. SUPER: EYES IN SKY.



59 STORMY SEA



A63 INSERT - PAINTING



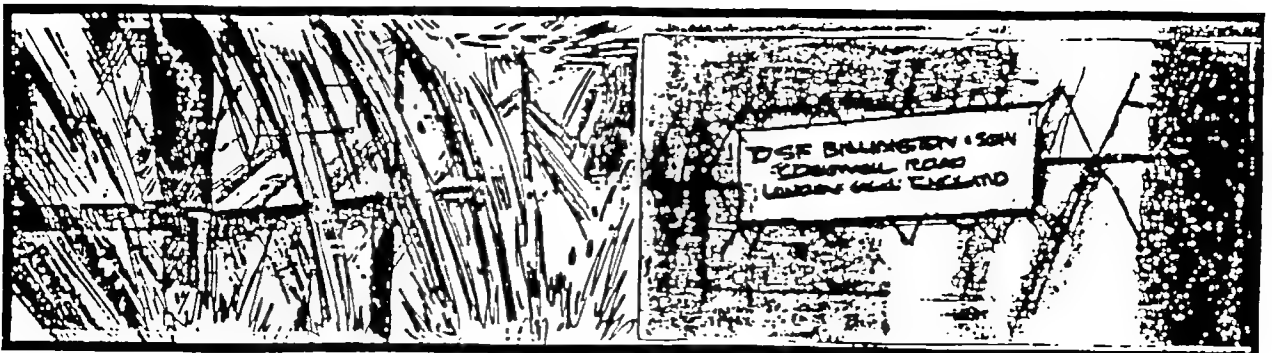
B63 SUPER: MAP



WATER WASHES IN



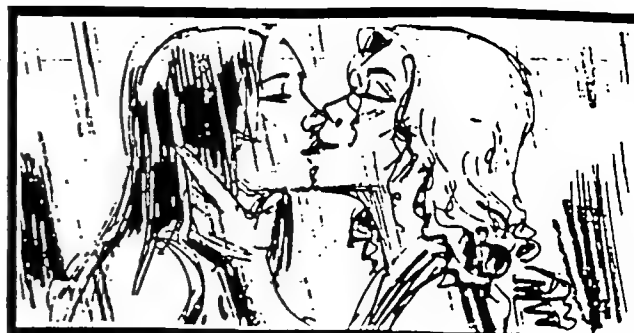
C63 SHIP'S HOLD - WATER SPATTERS



D63 GIRLS IN MAZE



D63a. CLOSE SHOT - KISS



.63 HIGH WIDE ANGLE - SWOOPING



PAST ANIMALS



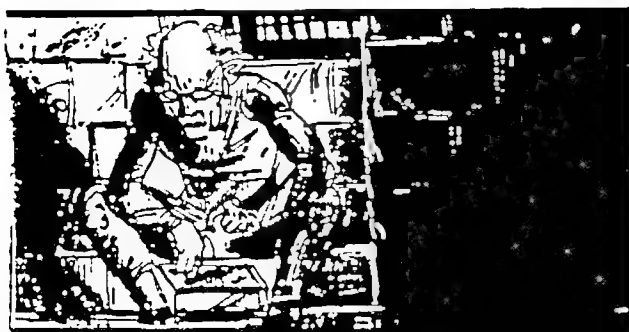
E63a. CLOSE SHOT - WOLF



63 HIGH ANGLE SHOT - CAMERA SWOOPS DOWN



END CLOSE ON RENFIELD



64 DISSOLVE TO SEWARD



64a. SIDE ANGLE

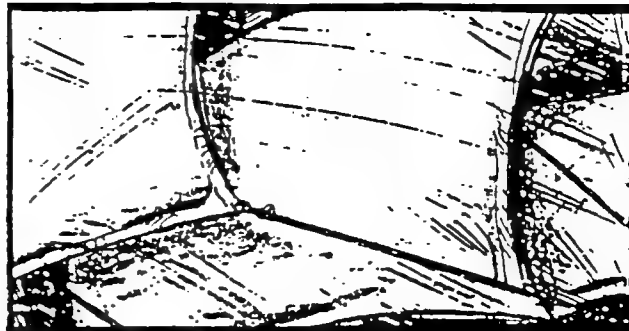


A65 ON RENFIELD

CRANE UP



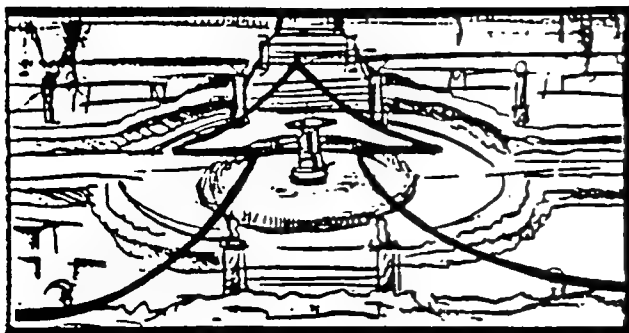
A72 INSERT - SAILS



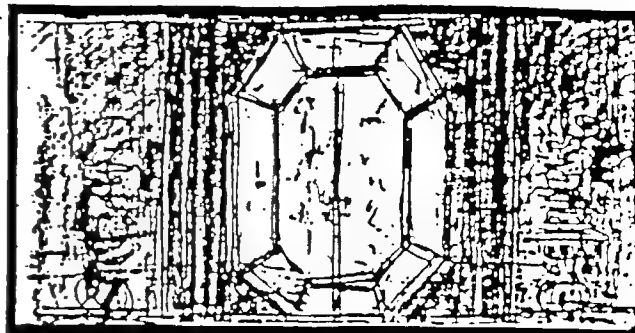
72 ANGLE ON DOCKS



68 WIDE SHOT



69 ANGLE ON WINDOW



PAN MINA TO BED



69a. CLOSE SHOT - CRUCIFIX



9b. CLOSE UP MINA



70 MINA'S POV - WIDE SHOT



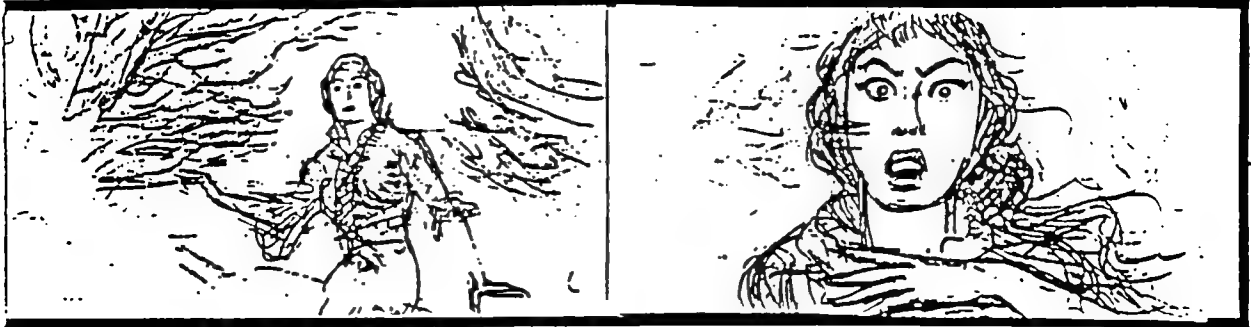
71 TRACKING LUCY 3/4 BEHIND HER



71a. CU TRACKING IN FRONT OF LUCY



73 LOOSE TRACKING SHOT



MINA WALKS INTO CU



73a. MINA'S POV - WIDE SHOT



73b. MED. CLOSE UP - MINA

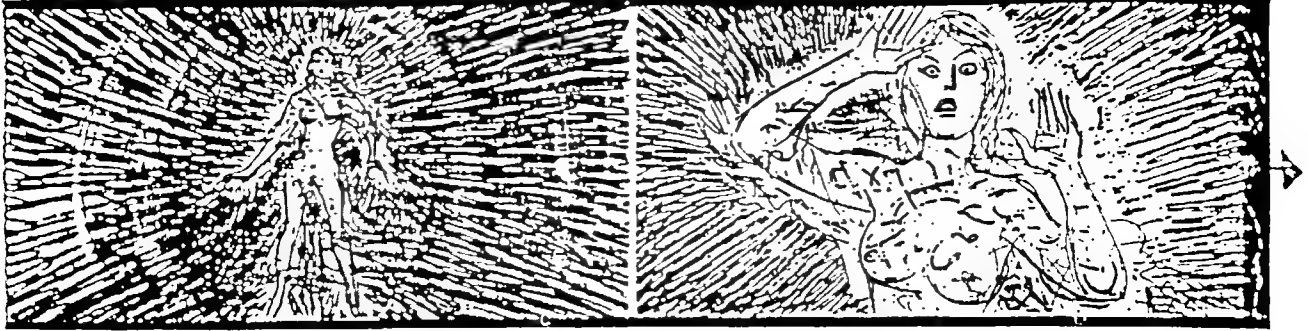


73c. MED. TWO-SHOT



73d. DRACULA'S POV - PIXILATION

VIEW MOVES IN



73e. CLOSE UP DRACULA



73f. HIS POV OF MINA

FRAME GOES WHITE



74 MINA'S POV

TRACK AROUND AND IN



TRACK IN



TRACK BACK

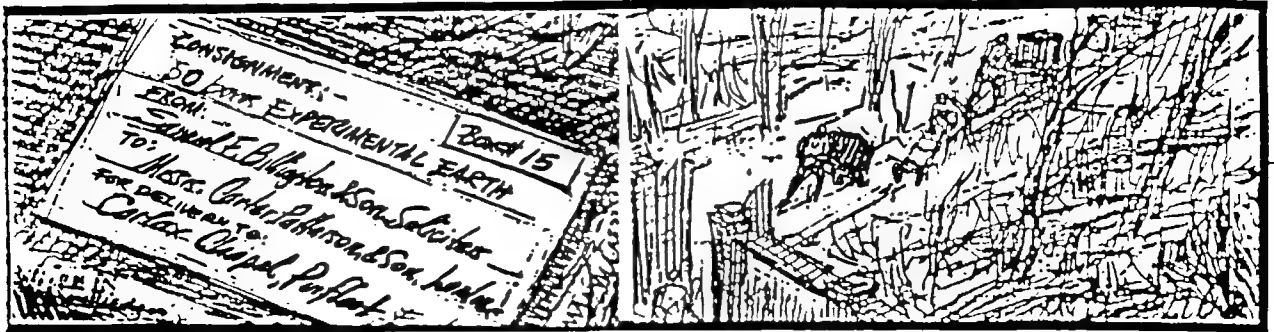


VIEW ALTERS REVEALING DRACULA



76 CLOSE SHOT - COFFIN

CAMERA MOVES BACK AND UP



77 WIDE LOW ANGLE

TRACK ALONG COFFINS



TRACK IN ON DRACULA'S COFFIN



77a. LID EXPLODES BACK

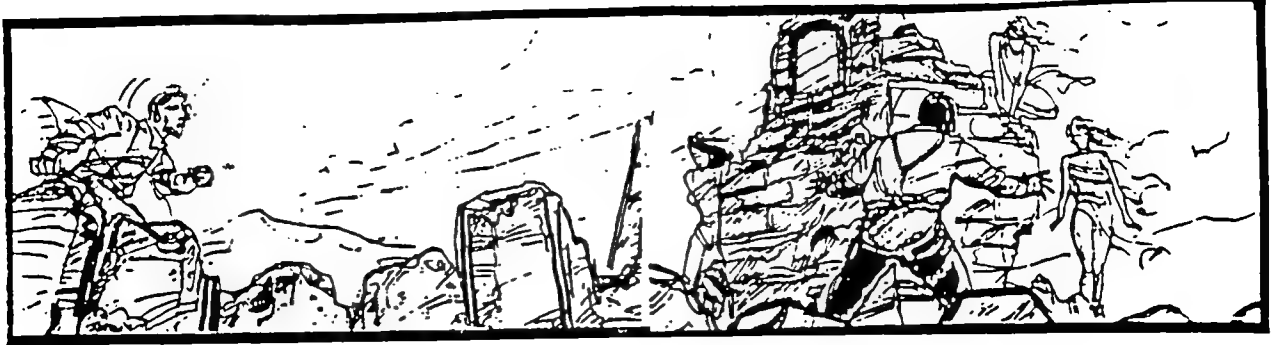
MOVE IN ON DRACULA



77b. CLOSE SHOT - HAND



75 WIDE TRACKING SHOT



75a. MCU HARKER



75b. POV - DOWN TO RIVER



75c. MED. WIDE



CRANE UP



78 DRACULA'S POV - TRACKING (PATHE)



78a. CLOSE UP - YOUNG DRACULA



78b. MED. WIDE SHOT - DRACULA



78c. CLOSE ON DRACULA



78d. DRACULA'S POV - MINA



79 WINDOW - NEWS HAWKER



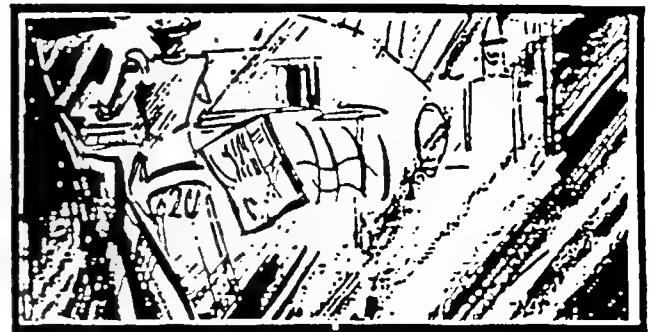
79a. INSERT - NEWSPAPER



79b. CLOSE UP DRACULA



79c. POV - WINDOW



79d. SINGLE MINA

EXITS INTO TWO-SHOT



CAMERA PANS WITH BOTTLE

UP INTO TWO-SHOT



79e.. OVER MINA ON DRACULA

79f. OVER DRACULA ON MINA



79g. TWO-SHOT

TRACK WITH MINA



STAY ON DRACULA



79h. HIS POV - MINA WALKING



79i. EMPTY SHOT - MINA ENTERS FRAME AND CAMERA PULLS BACK



MOVE A LITTLE WITH THEM



79j. OVER DRACULA ON MINA



79k. OVER MINA ON DRACULA



79l. CLOSE ON MINA



79m. ON DRACULA



TRACK IN FRONT OF DRACULA TO TWO-SHOT WITH MINA



79n. MED. CLOSE UP MINA



79o. TWO-SHOT

CAMERA BOOMS UP



(79o. cont'd)



79p. VIEW ON SKY - MOON



A80 SEWARD ENTERS



10 MED. SHOT - LUCY

TRACK IN



80a. MED. CLOSE UP - SEWARD



80b. LUCY - SEWARD ENTERS FRAME

MOVE TO CHAISE (WIDER)



80c. CLOSER TWO-SHOT



80d. CLOSE UP LUCY



80e. MCU SEWARD

PULL BACK TO INCLUDE LUCY



A81 LOW WIDE ANGLE

PAN TO SEWARD



A81a. ON HOLMWOOD



A81b. ON SEWARD



A81c. MED. SHOT

PAN MEN TO SEWARD AND ENTER





C81a. VIEW ON MEN

TRACK IN ON HOLMWOOD & QUINCEY



C81b. SINGLE ON SEWARD



C81c. CLOSE UP LUCY

TRACK IN A LITTLE



C81d. ECU - WOUNDS



D81 ECU - EYES OF WOLF

PULL BACK



PULL BACK MORE



D81a. WIDE OVER WOLF



D81b. MCU WOLF



D81c. MED. WIDE SHOT - WOLF ESCAPES



81e. TWO-SHOT SILHOUETTE



81f. SINGLE ON WOLF



81g. CLOSE TWO-SHOT



81h. WIDE SHOT - WOLF

PAN WITH MINA



81i. LOW ANGLE WOLF

DRACULA ENTERS



81j. MCU MINA

81k. ON DRACULA & WOLF



81l. MCU MINA

DRACULA ENTERS



TRACK THEM TO WOLF



81m. CLOSE SHOT



81n. CLOSE UP MINA



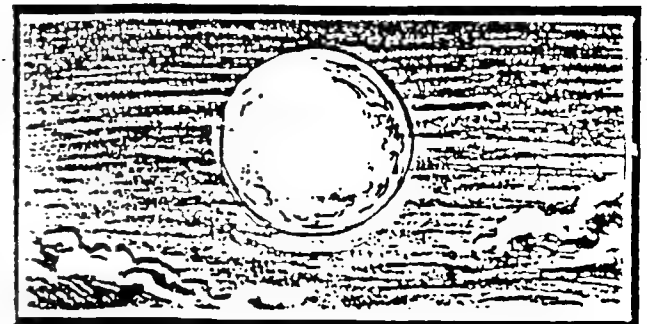
81o. CLOSE UP DRACULA



81p. CLOSE UP WOLF



82 SKY - FULL MOON



83 WIDE SHOT

TRACK INTO TWO-SHOT FAV. MINA



83a. ON DRACULA OVER MINA



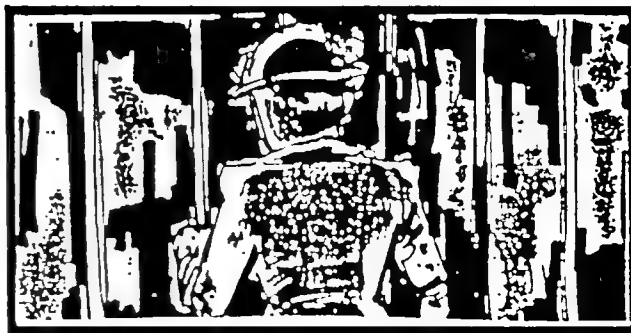
83b. CLOSE UP MINA



83c. CLOSE UP DRACULA



83d. TRACK 3/4 BEHIND MINA



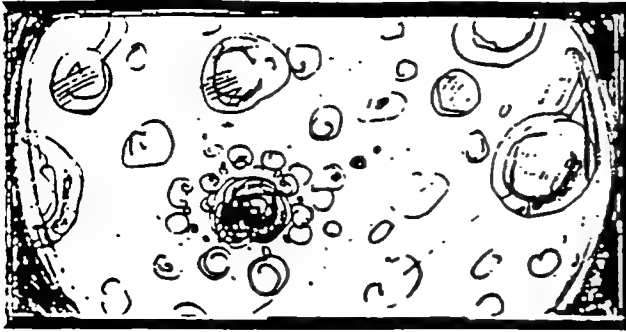
MINA TURNS



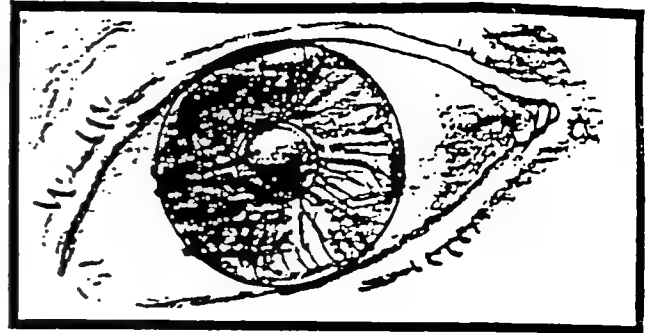
83e. MINA'S POV - NO DRACULA



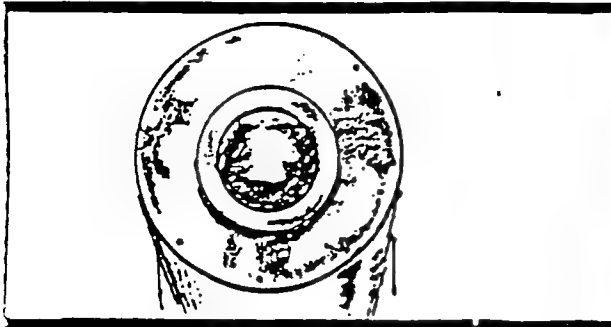
A84 MICROSCOPIC VIEW OF BLOOD



A84a. EXTREME CLOSE UP - EYE



A84b. CLOSE SHOT - EYEPiece



PULL BACK WIDE



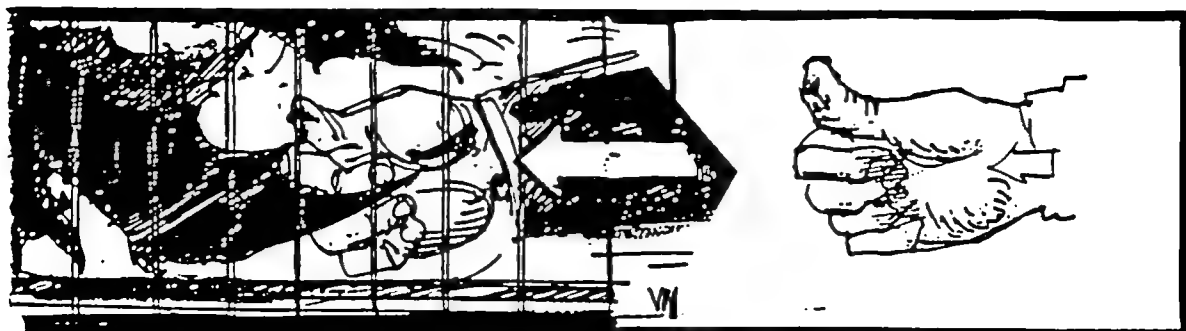
A84c. CLOSE UP VAN HELSING



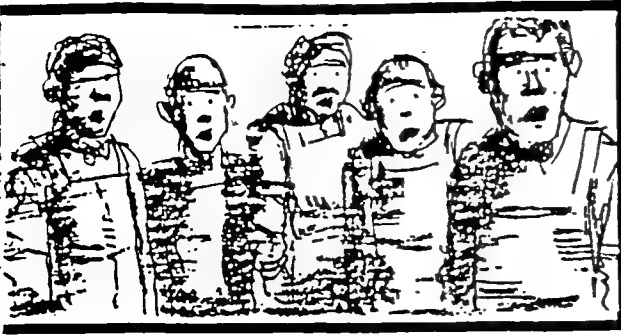
A84d. CLOSE UP BAT



A84e. VAN HELSING'S HAND



A84f. VIEW ON STUDENTS



A84g. LOW WIDE ANGLE VAN HELSING



A84h. HAND AND BATS - TILT UP TO HIS FACE



A84i. VIEW ON DOOR

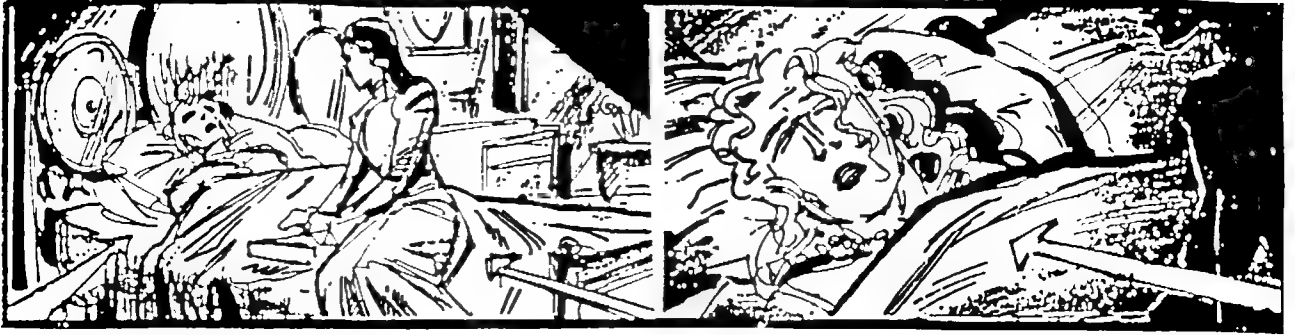


VAN HELSING WALKS INTO CU

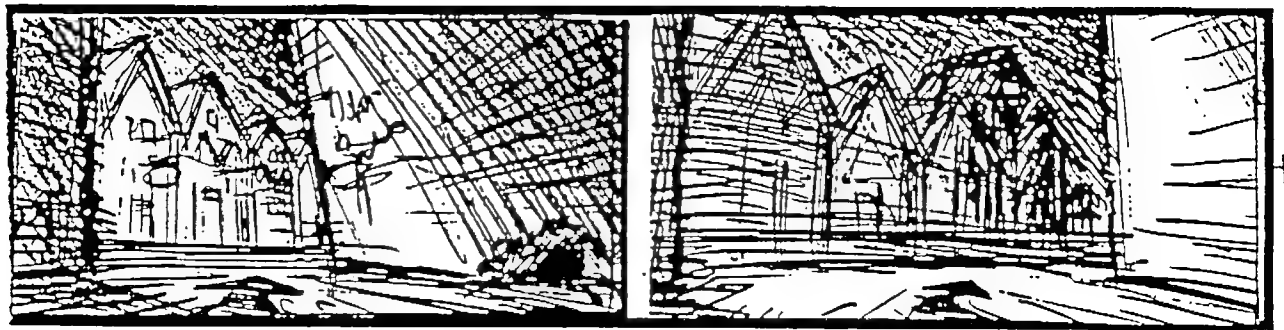
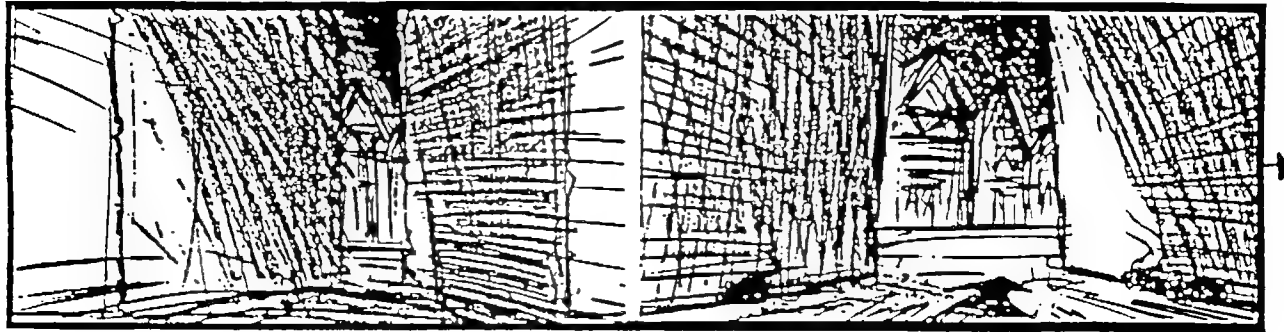
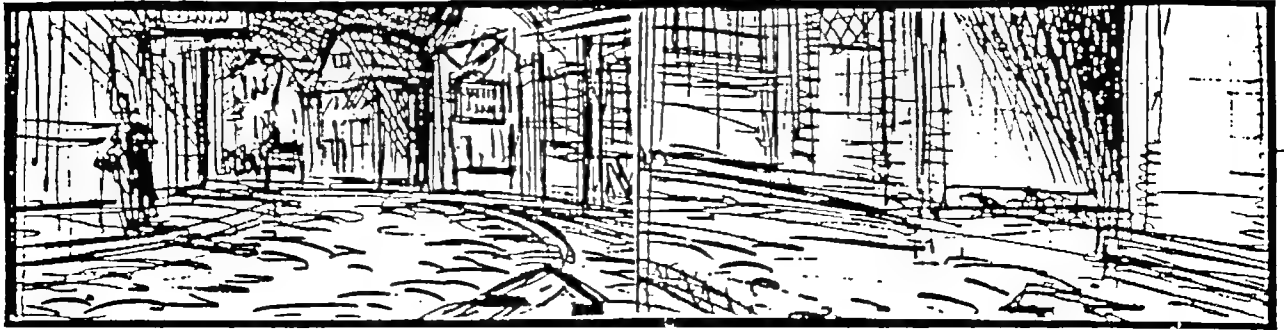


84 MED. CLOSE TWO-SHOT

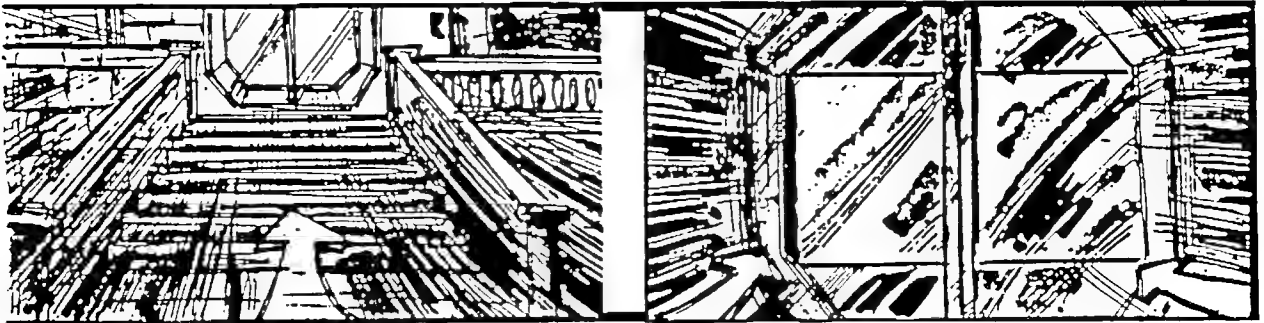
MOVE IN ON LUCY



85 DRACULA'S POV - PIXILATION SHOT



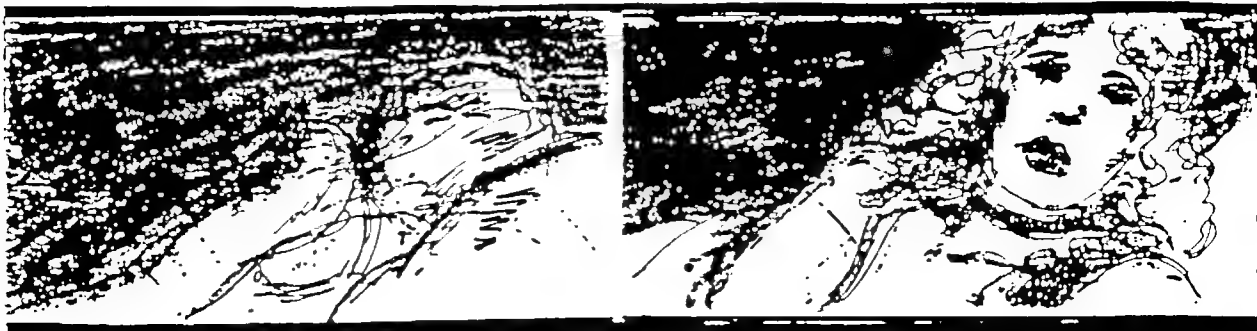
85 (cont'd) PIXILATION CONTINUES TO HILLINGHAM



87 WIDE LOW ANGLE



88 MED. CLOSE OVERHEAD SHOT ON LUCY



PULL BACK



88a. REVERSE ON DRACULA



88b. DRACULA'S POV - PAN UP LUCY'S BODY



39 STEADICAM WIDE SHOT

CAMERA MOVES FAST INTO TWO-SHOT



90 DRACULA'S SHADOW APPROACHES LUCY



91 TIGHT TWO-SHOT FROM HIGH ANGLE



PAN MEN RUNNING UP STAIRS



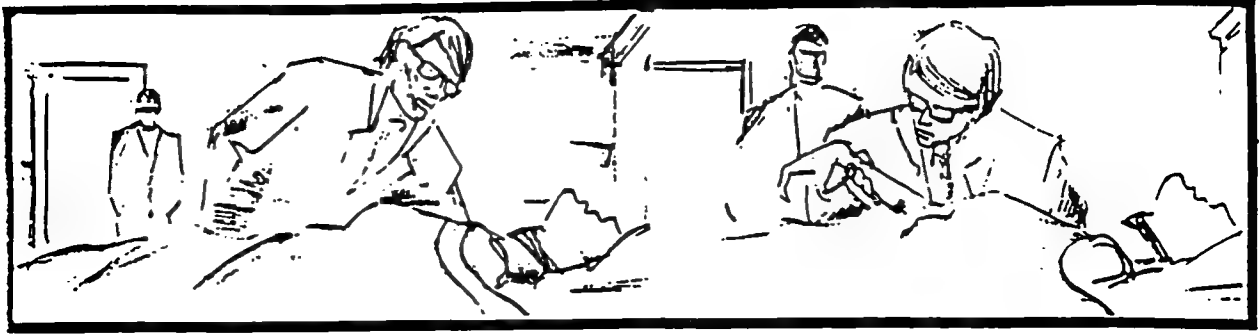
92 STEADICAM TRACKING BEHIND THEM



SHOT CONTINUES INTO BEDROOM



93 LOW ANGLE



93a. VAN HELSING'S POV - WOUNDS



TRACK IN CLOSE



93b. LOW ANGLE CU - VAN HELSING



93c. CLOSE ON BAG



PULL BACK TO TWO-SHOT



93d. VIEW ON DOOR - HOLMWOOD



93e. MED. CLOSE - VAN HELSING



93f. ON HOLMWOOD & SEWARD



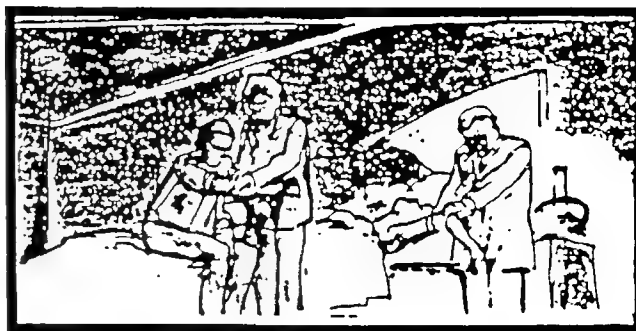
BACK TO 93e.



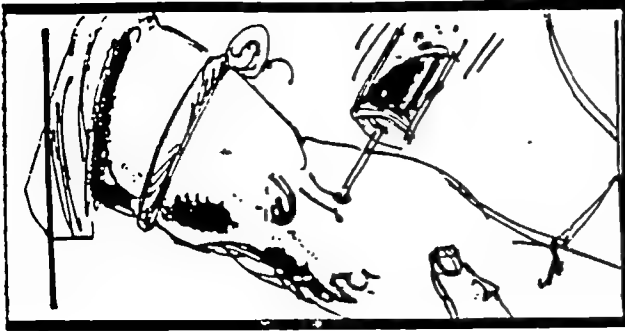
BACK TO 93f.



93g. WIDE 4-SHOT



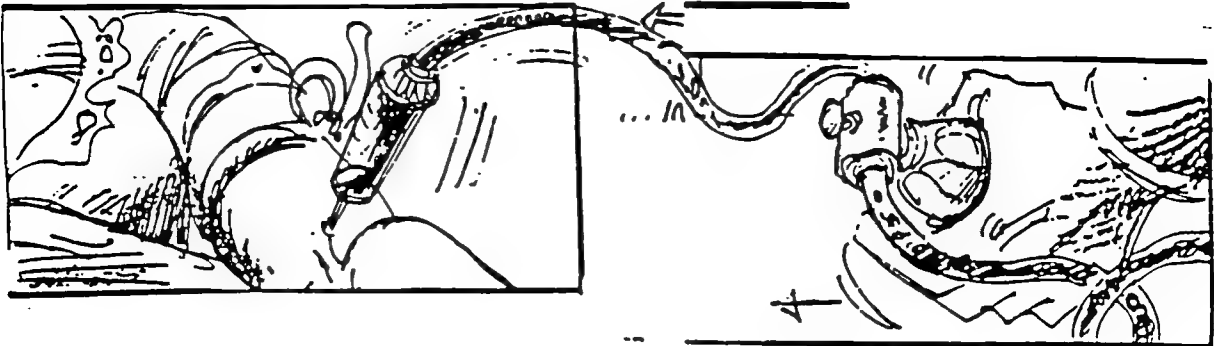
93h. CLOSE SHOT - NEEDLE



93i. CLOSE UP SEWARD



93j. EXTREME CLOSE UP - BLOOD IN TUBE



93k. MICROSCOPIC SHOT OF BLOOD



94 CLOSE UP DRACULA



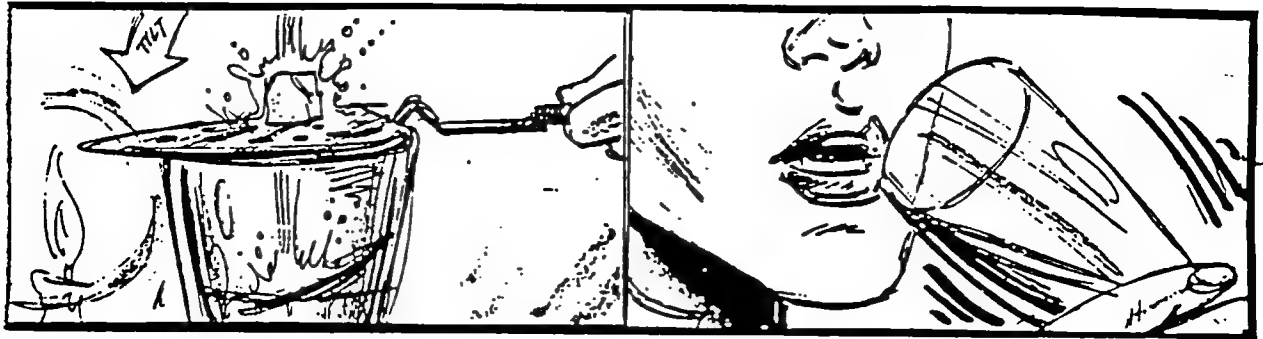
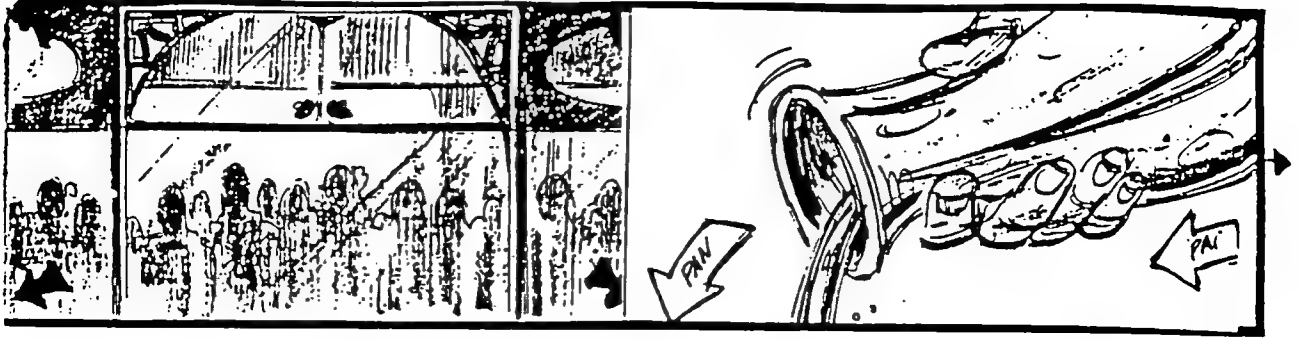
95 CLOSE UP MINA

FULL BACK



97 MASTER - VIEW ON WINDOW

PULL BACK TO SEE BOTTLE



PULL BACK TO 50-50 TWO-SHOT



97a. CLOSE UP DRACULA



97b. CLOSE UP MINA



97c. CLOSE ON MINA'S GLASS



97d. ECU - MINA'S EYE

PULL BACK - DRACULA ENTERS FRAME



97e. PAST DRACULA TO MINA



97f. SINGLE DRACULA



BACK TO 97f.

PAN AND TRACK TO CLOSE TWO-SHOT



A98 MED. 3-SHOT

TRACK WITH VAN HELSING



B98 PAN WITH MEN

TRACK IN TO 2-SHOT



B98a. CLOSE UP SEWARD



B98b. CLOSE UP VAN HELSING



B98c. OVER VAN HELSING ON SEWARD & HOLMWOOD



B98d. CLOSE UP VAN HELSING



B98e. MED. WIDE 3-SHOT



BACK TO B98d.



B98f. CLOSE UP SEWARD



PUSH IN PAST SEWARD ON VAN HELSING



B98g. SEWARD & HOLMWOOD



B98h. THEIR POV

TRACK BACK AND PAN



B98i. SEWARD & HOLMWOOD



B98j. CLOSE UP VAN HELSING



98 360 TRACKING SHOT

LIGHTS COME UP



LIGHT FADES - CLOSE ON KISS



99 CLOSE UP HARKER



99a. ON HIS BACK - TILT UP

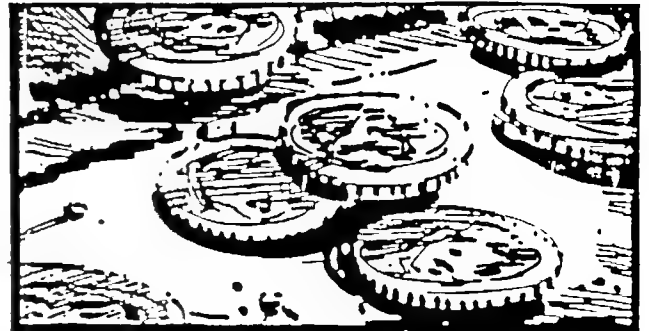
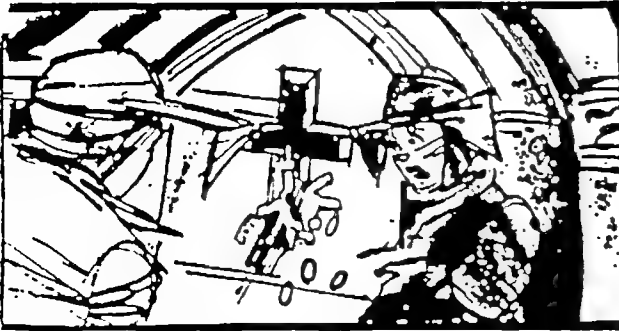


100 WIDE SHOT

TRACK TO DOOR



100a. CLOSE SHOT - COINS



100b. MED. SHOT

TILT DOWN





101a. BOTTOM STAIRS - TRACKING

END ON OVER SHOULDER ON MEN



101b. OVER VAN HELSING ON MINA

101c. SINGLE ON SEWARD

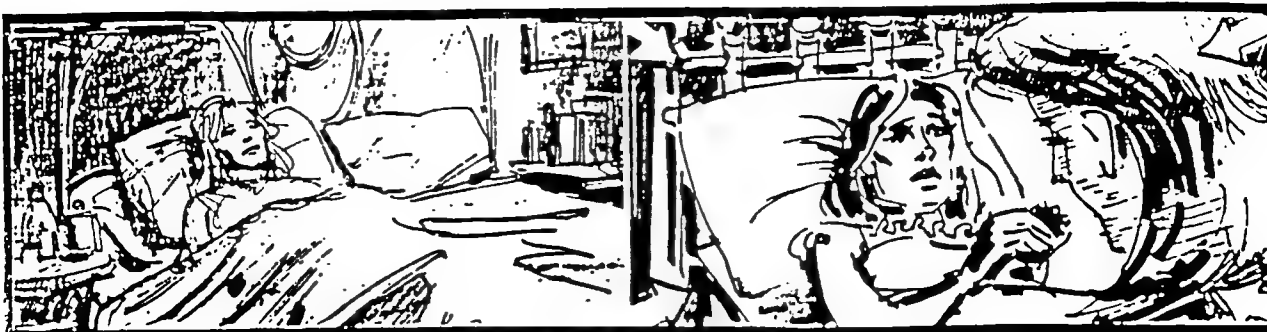


BACK TO 101b.



102 MED. WIDE - LUCY

MOVE IN ON LUCY



102a. ON MINA OVER LUCY

MEN ENTER



102b. HIGHER ANGLE

TRACK INTO CU LUCY



102c. VAN HELSING

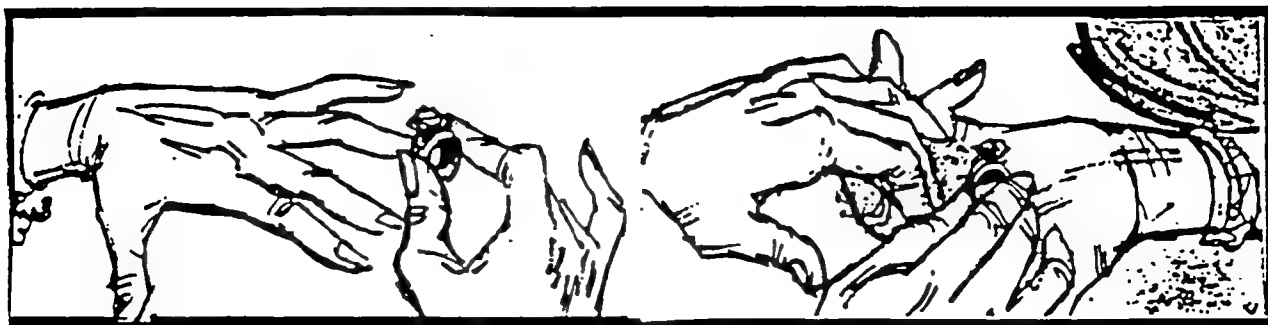


102d. 50-50 TWO-SHOT

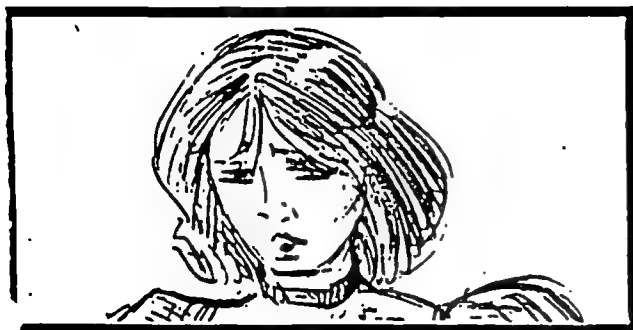
TRACK IN FAVORING LUCY



102e. CLOSE SHOT - JEWELRY



102f. CLOSE UP MINA



102g. MED. WIDE SHOT



TRACK IN FAST



102h. LOW ANGLE ON QUINCEY



102i. OVER QUINCEY ON LUCY

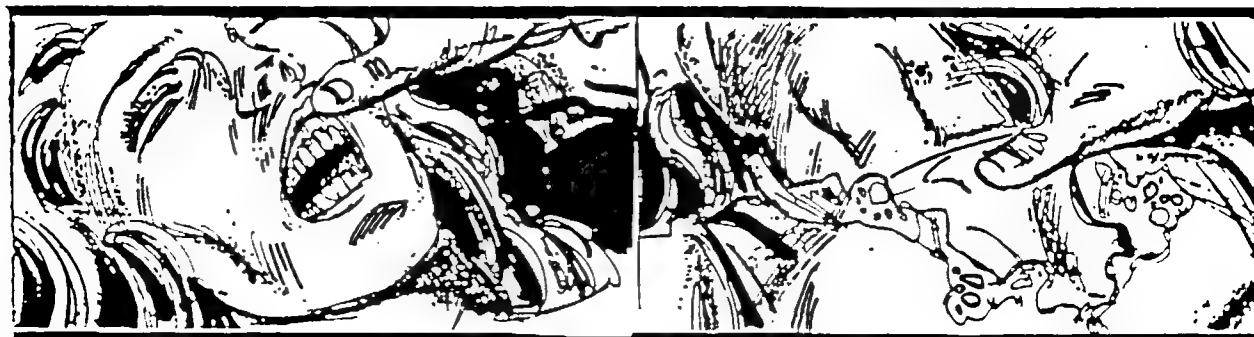


102j. LOW ANGLE ON MEN OVER LUCY



102k. EXTREME CLOSE UP LUCY

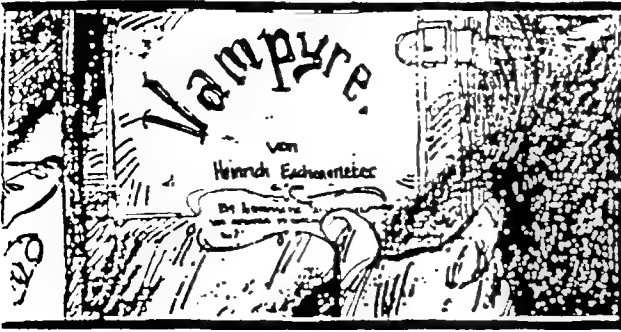
PAN TO HER NECK



102l. SUPER: "VAMPYRE"



103 CLOSE SHOT - MANUSCRIPT

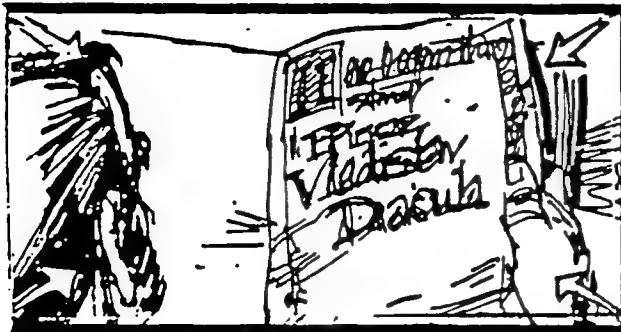


103a. HIGH WIDE ANGLE

SLOWLY BOOM DOWN



103b. LOW ANGLE CLOSE UP



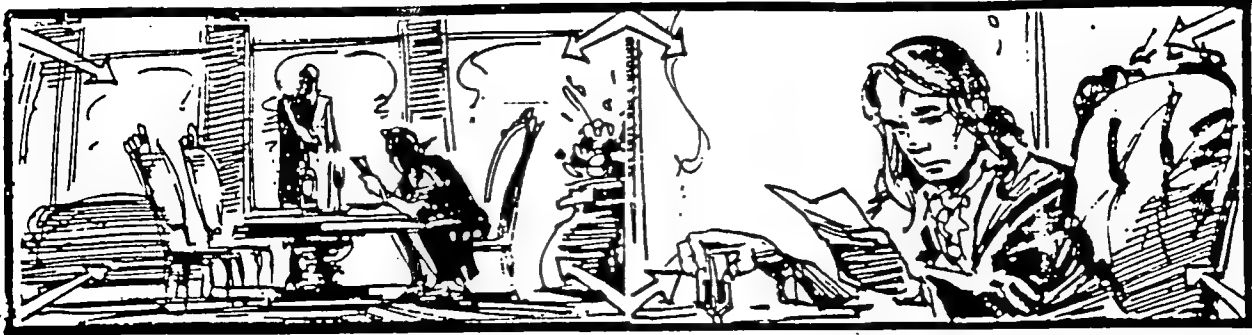
103c. CLOSE SHOT

TRACK IN ON DRAWING

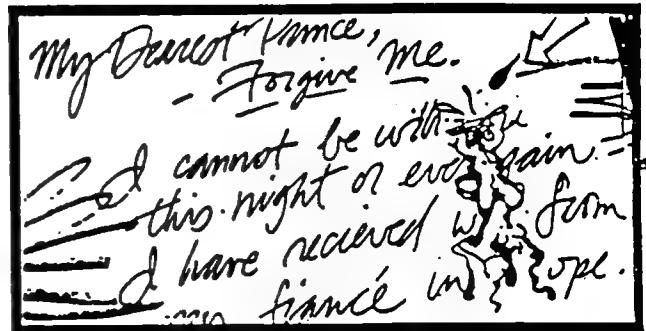


105 WIDE SHOT

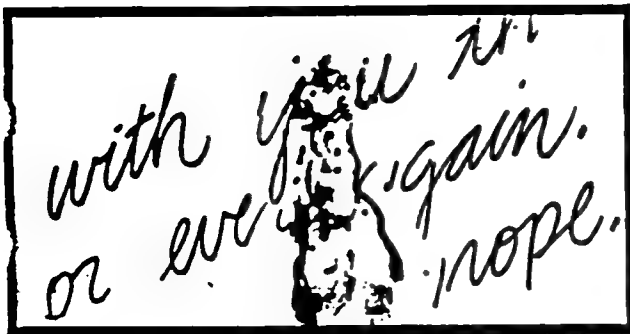
TRACK INTO CLOSE UP



105a. CLOSE SHOT - LETTER



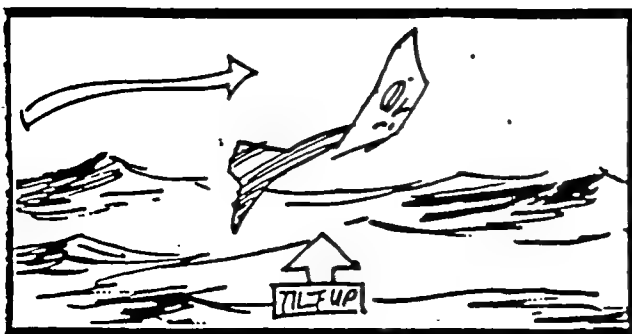
MOVE IN



105b. CLOSE SHOT - SPLAT

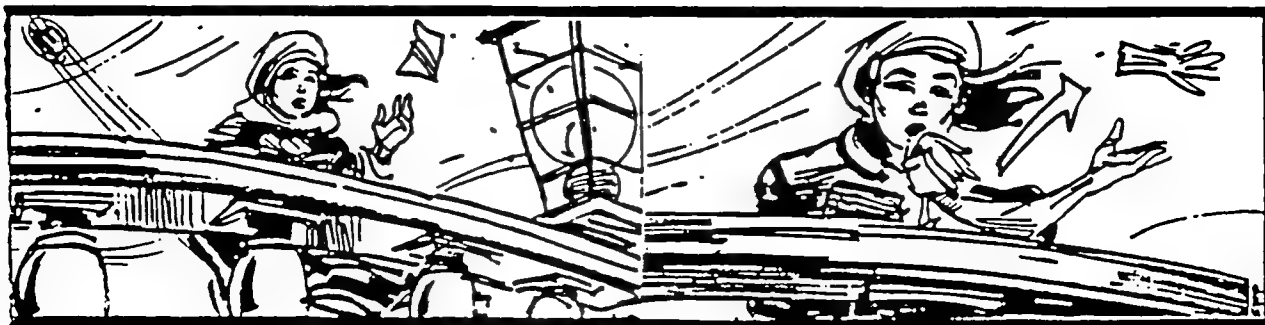


106 PURPLE SEA - WAKE OF A BOAT



106a. MED. WIDE SHOT

TRACK IN



106b. CLOSE SHOT - GLOVE



107 CLOSE UP DRACULA

TRACK AROUND



107a. HIGH ANGLE SHOT



108 WIDE SHOT



108a. CLOSE UP HARKER



108b. HARKER'S POV - NUNS

TRANSFORM INTO BRIDES



BACK TO 108a.



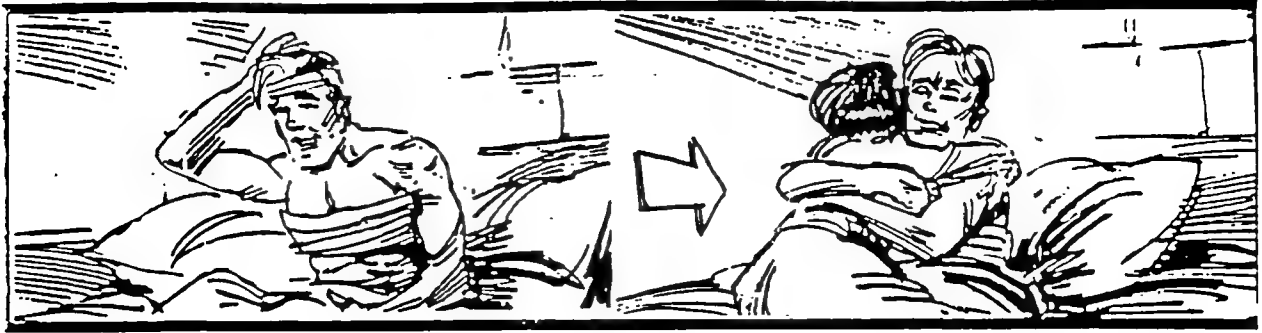
108c. HARKER'S POV - NUNS

FACES PART REVEALING MINA



BACK TO 108a.

MINA ENTERS



108d. REVERSE - FAVORING MINA

108e. LOW ANGLE 50-50 TWO-SHOT



SLOWLY BOOM UP

108f. CLOSE UP MINA



PULL BACK



109 WIDE LOW ANGLE



110 HIGH ANGLE

CAMERA BOOMS DOWN



110a. CLOSE SHOT

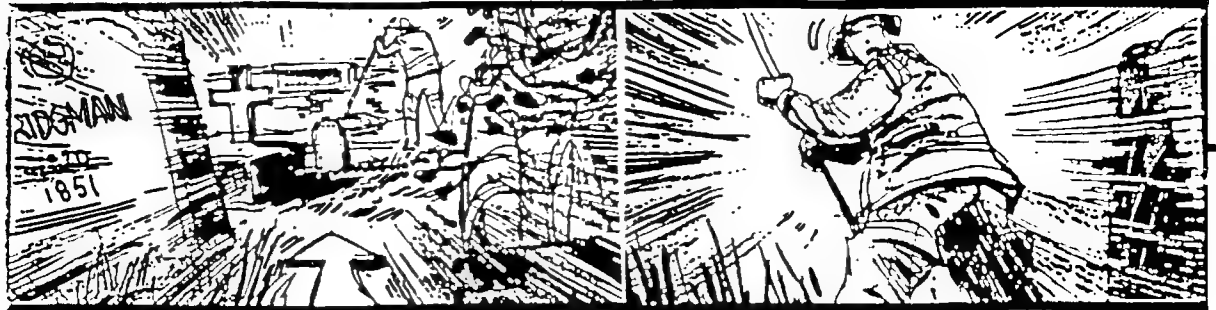




111 TRACKING SHOT



A112 PIXILATION POV



112 VAN HELSING - PAN FROM COACH TO MEN



112a. MCU QUINCEY



112b. TWO-SHOT VAN HELSING/SEWARD



PAN THEM TO COACH



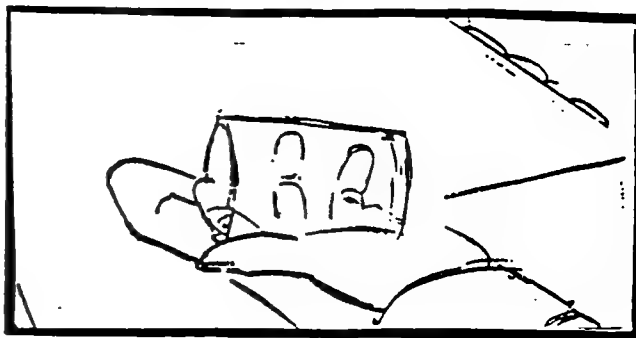
112c. CLOSE ON QUINCEY'S RIFLE



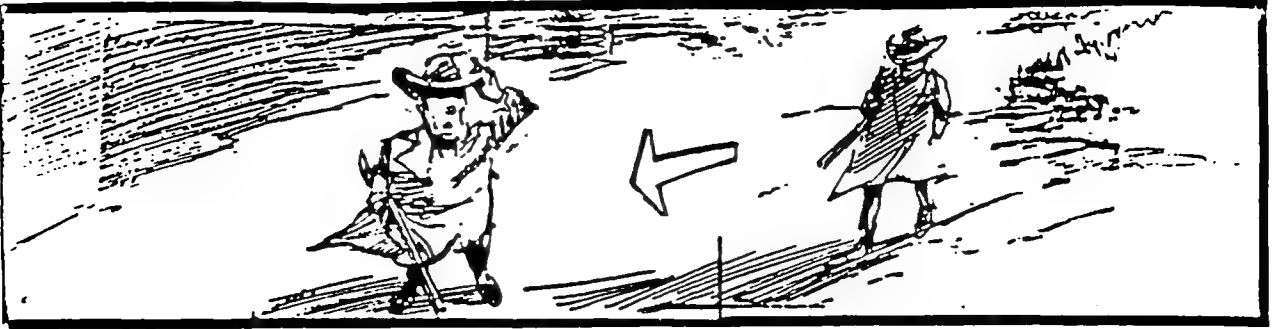
113 MED. SHOT



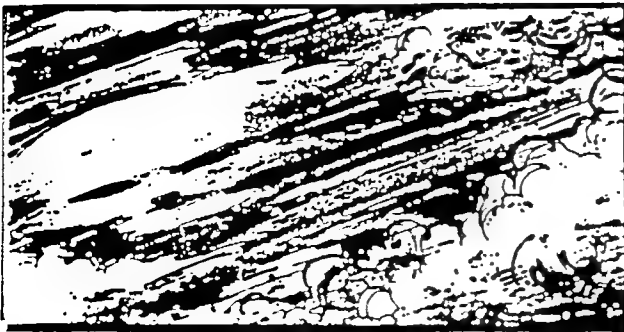
113a. CLOSE SHOT - GLASS FALLS



114 HIGH ANGLE



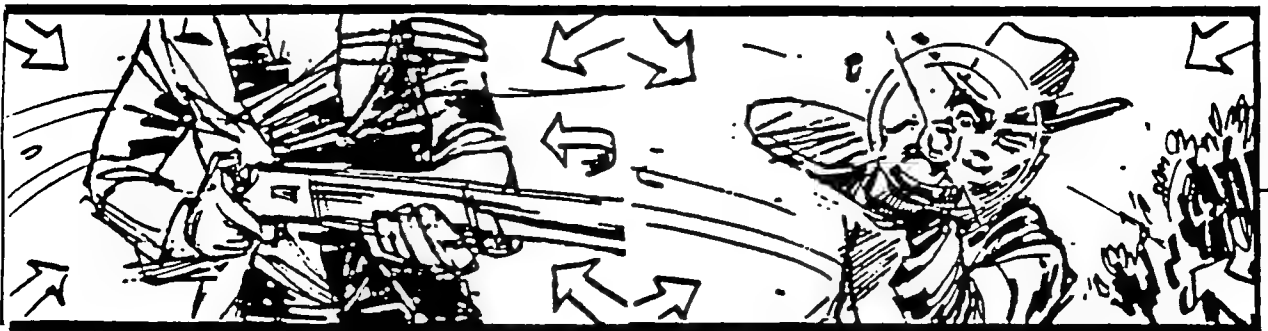
114a. QUINCEY'S POV - SKY



114b. MCU QUINCEY



114c. DRACULA'S PIXILATION POV - APPROACHING QUINCEY



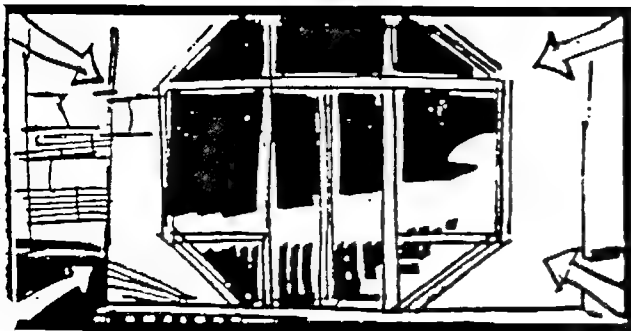
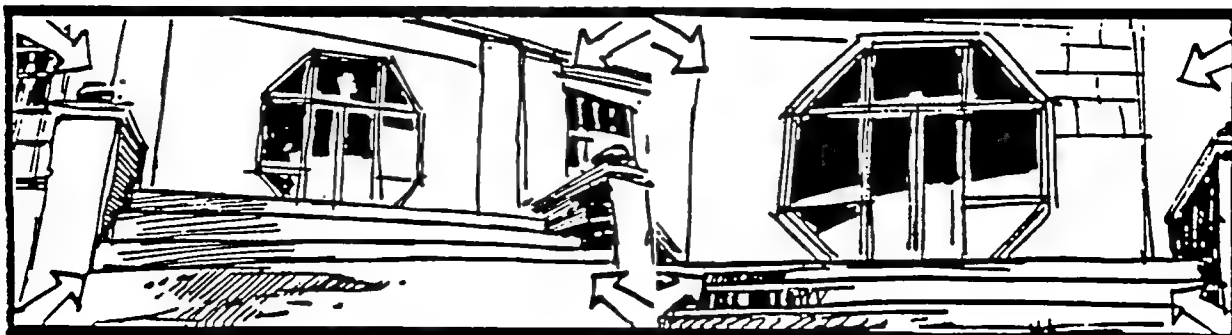
114c. (cont'd)



114d. QUINCEY'S POV - SHADOWY FIGURE



115 DRACULA'S PIXILATION POV - APPROACHING WINDOW

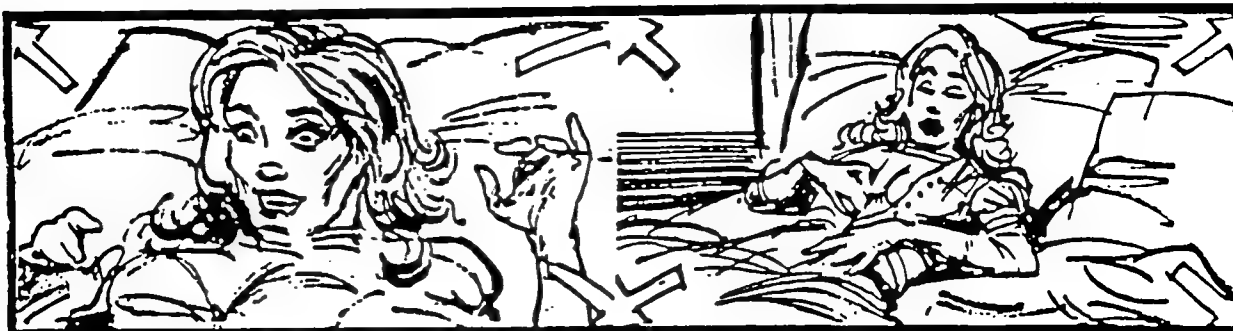


116 TWO-SHOT MASTER



116a. CLOSE UP LUCY

SLOWLY PULL BACK



116b. VIEW ON HOLMWOOD

LOOKS TO LUCY



116c. LUCY'S POV - DRACULA

116d. BACK TO HOLMWOOD



117 LONG LENS SHOT - CRUCIFIX



117a. TWO-SHOT - HARKER AND MINA

TRACK IN FRONT OF THEM



118 RESUME DRACULA

WOLF LEAPS THROUGH HIM



119 LOW ANGLE AGAINST ALTAR



120 MCU LUCY



121 MINA AND HARKER



HIGH OVERHEAD ANGLE

PULL BACK



PAN WITH SEWARD

TO TWO-SHOT WITH VAN HELSING



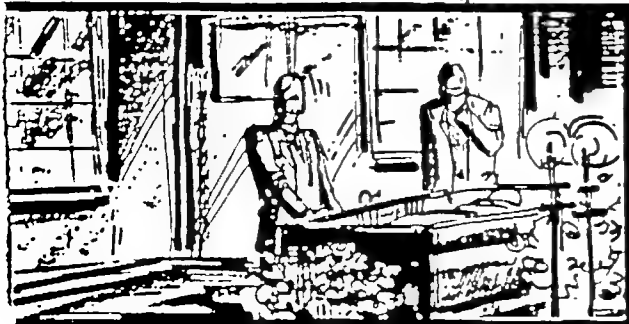
124a. ON VAN HELSING OVER SEWARD



124b. ON SEWARD OVER VAN HELSING



124c. ON HOLMWOOD AND QUINCEY



125 WIDE SHOT

CRANE DOWN



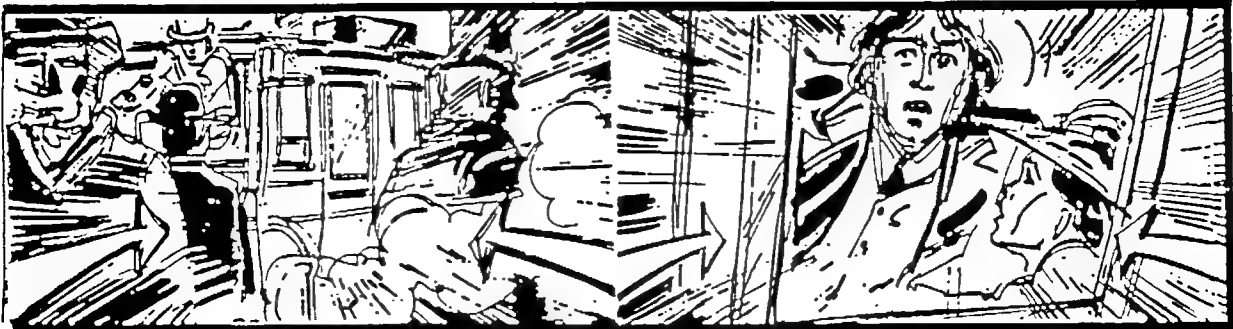
126 MED. TWO-SHOT



127 PIXILATION POV



MOVES IN CLOSE



128 HARKER'S POV - DRACULA



129 HANSOM WINDOW



13C INT. HANSOM



130a. CLOSE ON HARKER'S BAG



PAN UP TO MINA



130b. SINGLE HARKER



130c. WIDER TWO-SHOT

PAN UP TO DRIVER



131 DRACULA EXITS PUB



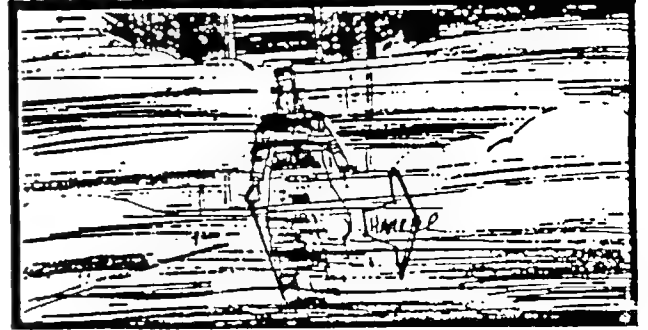
131a. MED. SHOT - HARKER



131b. HARKER'S POV - DRACULA



131c. WIDE SHOT - ALLEY



131d. MED. SHOT



131e. KNOCKING HARKER BACK



131f. HARKER FALLS



131g. MED. WIDE - TORNADO



133 HIGH WIDE ANGLE



133a. MCU VAN HELSING



133b. 2-SHOT SEWARD & QUINCEY



133c. MCU HOLMWOOD



133d. OVERHEAD SHOT



133e. OVER VAN HELSING ON HOLMWOOD



133f. ON VAN HELSING



133g. WIDE SHOT



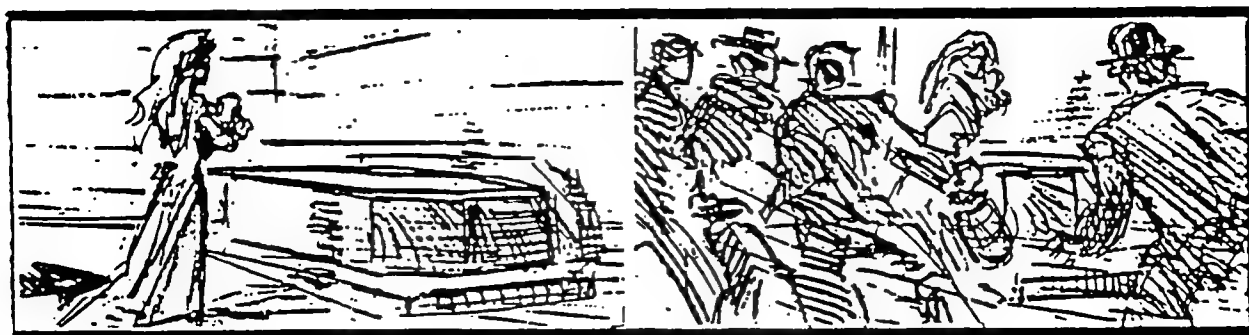
133h. MEN'S POV - LUCY



133i. VIEW ON MEN



BACK TO 133h.



133j. MED. SHOT LUCY



133K. VIEW ON MEN



133I. MED. SHOT CHILD



133m. TWO-SHOT HOLMWOOD & QUINCEY



133n. TRACKING WITH LUCY



133o. BACK TO HOLMWOOD



TRACK IN FRONT OF HIM



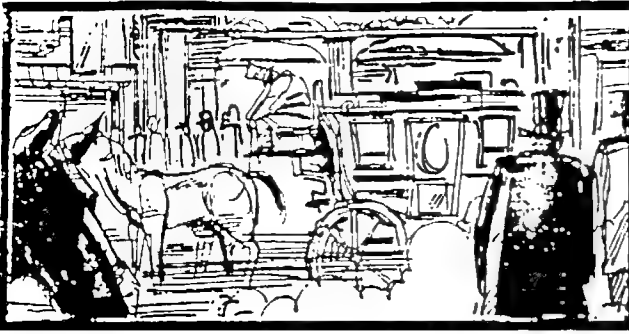
133p. MED. CLOSE LUCY



133p. (cont'd) TRACK LUCY TO COFFIN

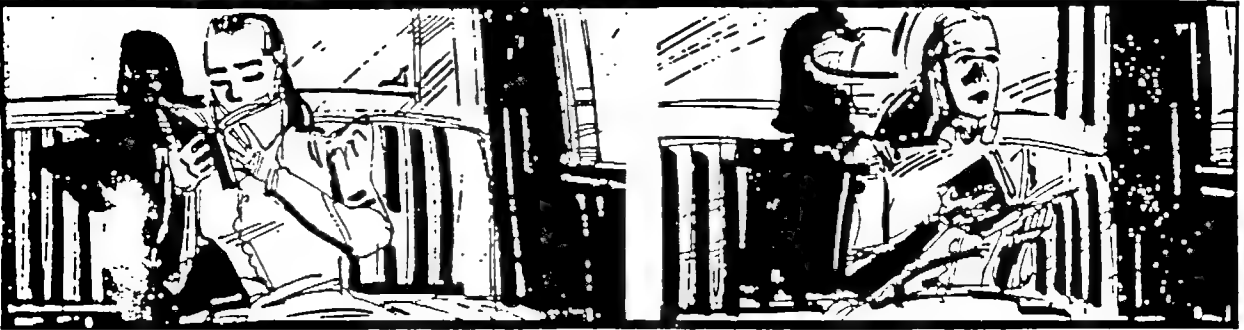


134 WIDE SHOT - CARRIAGE



135 MED. SHOT

MINA LOOKS UP



135a. ON DRACULA

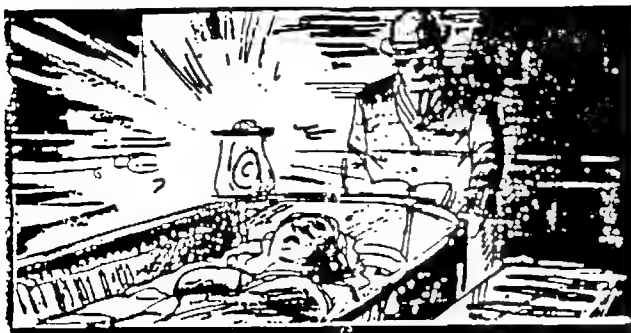
135b. CLOSE UP MINA



135c. CLOSE UP DRACULA



136 ON VAN HELSING



136a. HOLMWOOD

PAN HIM TO LUCY



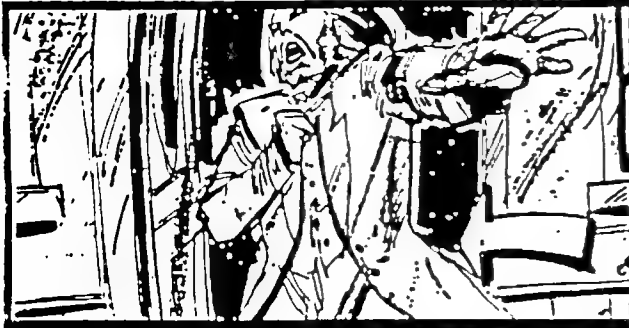
137 ON DRACULA



137a. OVER DRACULA ON WINDOW



137b. ON DRACULA



137c. ON MINA



138 OUTSIDE - ON DRACULA



138a. HIGH WIDE ANGLE



139 ON MINA



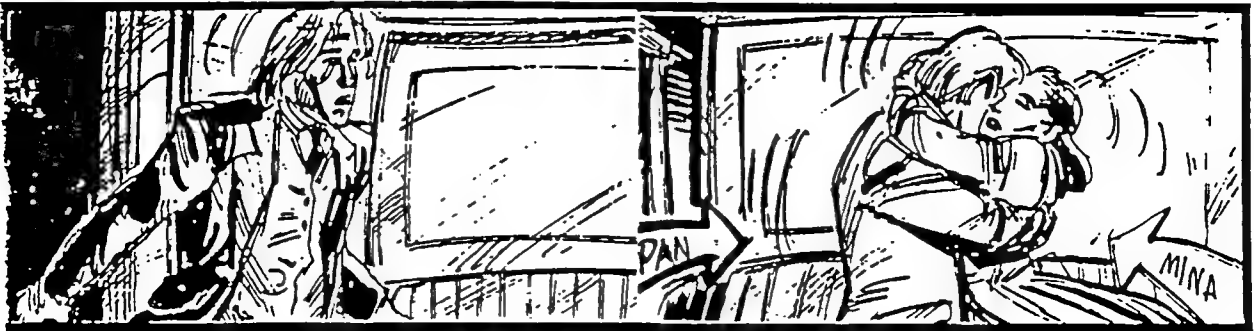
139a. REVERSE



139b. CLOSE UP MINA



139c. HARKER - PAN HIM TO MINA



140 HIGH ANGLE WIDE SHOT



141 CLOSE SHOT - TABLE

TILT UP TO VAN HELSING



141a. OVER VAN HELSING



141b. CLOSE UP VAN HELSING



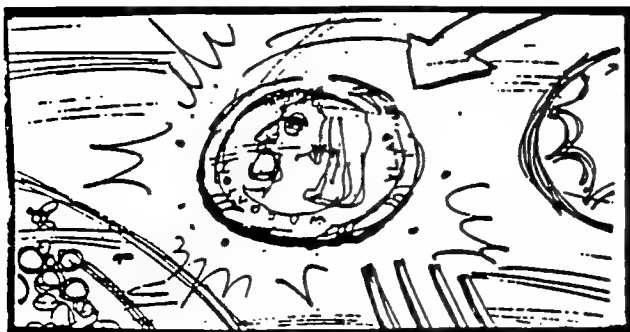
141c. SINGLE HARKER



141d. THREE-SHOT



141e. CLOSE UP COIN

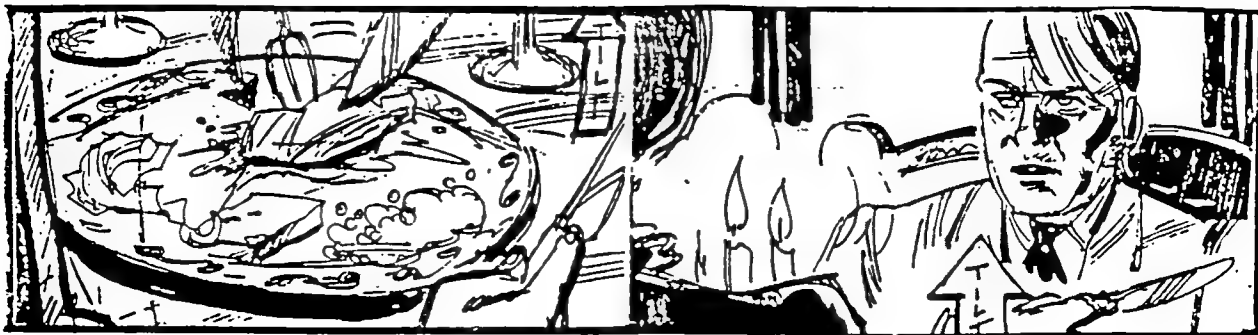


141g. CLOSE UP MINA



141h. CLOSE ON MINA'S PLATE

TILT UP TO VAN HELSING

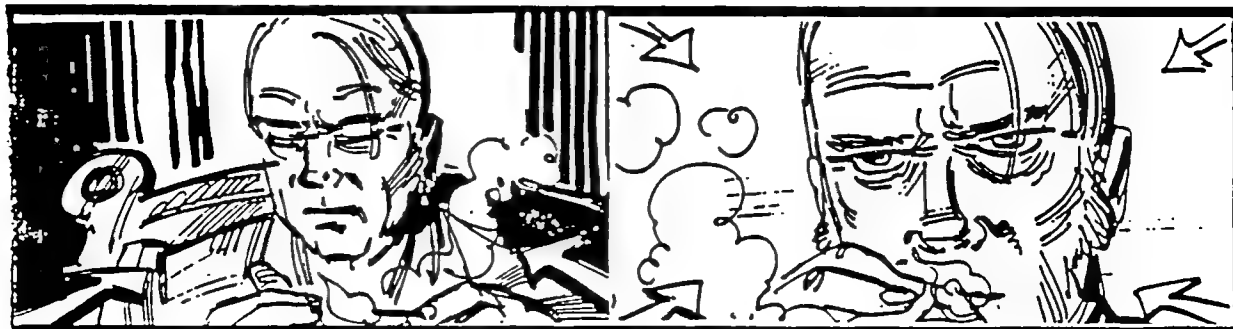


141i. OVER VAN HELSING ON MINA



141j. MCU VAN HELSING

TRACK INTO ECU



141k. ECU MINA

141l. THREE-SHOT



142 WIDE LOW ANGLE



142a. SINGLE ON QUINCEY



142b. VAN HELSING



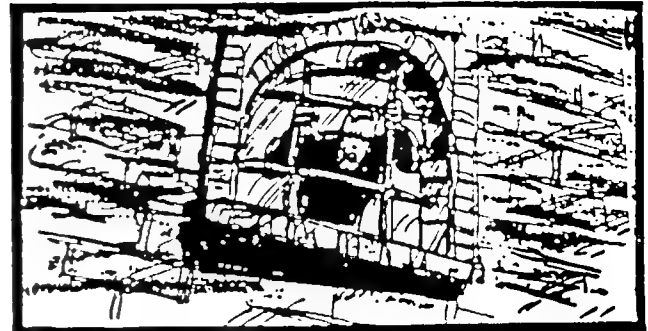
PAN HIM TO QUINCEY



142c. TWO-SHOT MINA & HARKER



142d. VIEW ON ASYLUM WINDOW



142e. MED. SHOT



142f. TRACKING MINA & SEWARD



143 MASTER - TRACKING SHOT



143a. CLOSE UP RENFIELD



143b. CLOSE UP MINA



143c. SINGLE ON SEWARD

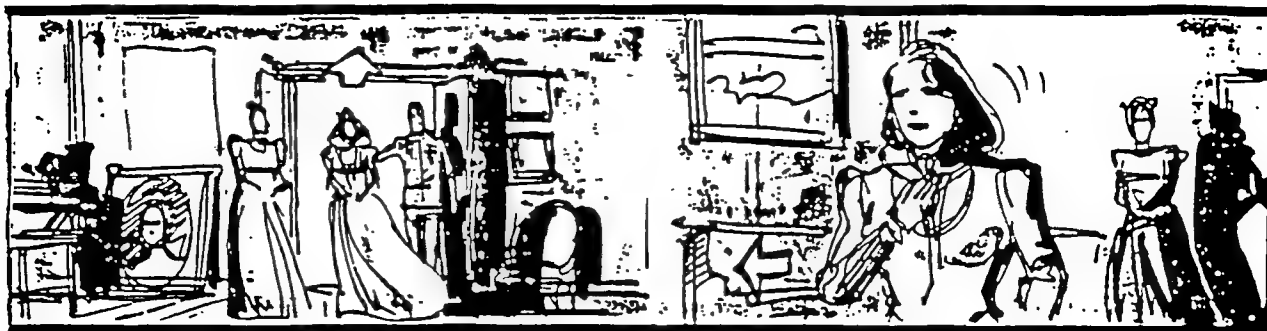


BACK TO MASTER (143)



144 WIDE SHOT

TRACK CLOSER WITH AINA



OVER HER SHOULDER



145 WIDE LOW ANGLE TRACKING



145a. ON HARKER



145b. ON VAN HELSING



145c. ON HOLMWOOD & QUINCEY



145d. BACK TO VAN HELSING



146 HIGH ANGLE - PIXILATION POV

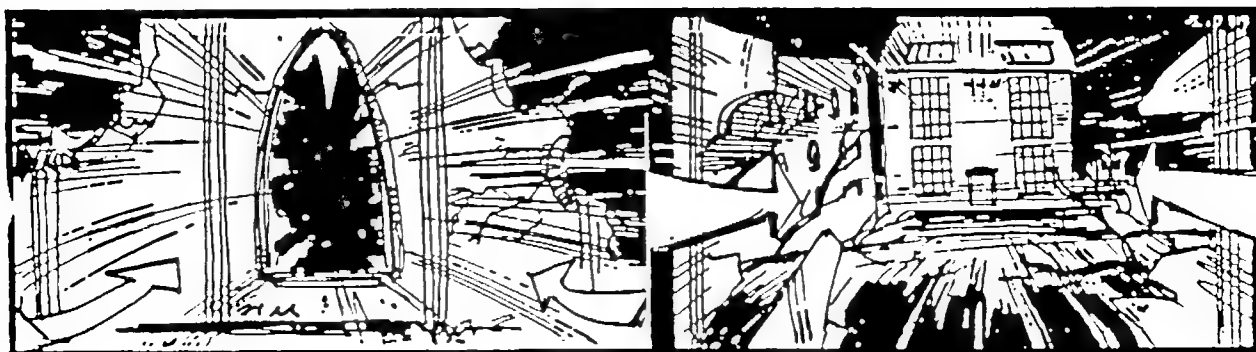


146a. LOW ANGLE - BAT DRACULA

MOVE INTO HIS FACE



A147 POV MOVES OUT OF CARFAX



147 ON MINA



TRACK WITH HER TO WINDOW



148 MINA'S POV - OUT THE WINDOW



150 WIDE SHOT



150a. LOW ANGLE - ON FLOOR



150b. WIDER SHOT



BOXES IN FLAMES



151 PAN DOWN THE WALL



CAMERA SWOOPS DOWN

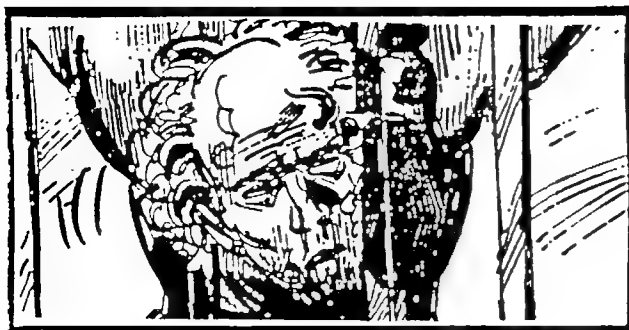


151a. ON KEEPER - PAN WITH HIM

TO RENFIELD

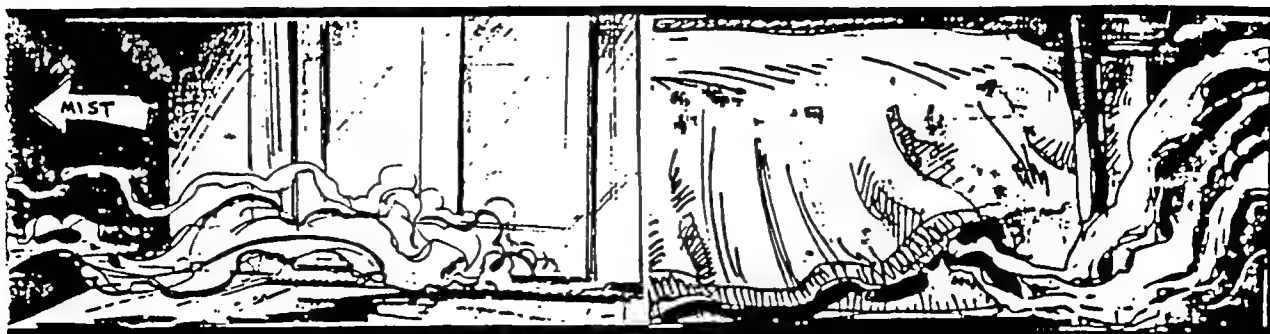


PUSH IN ON RENFIELD

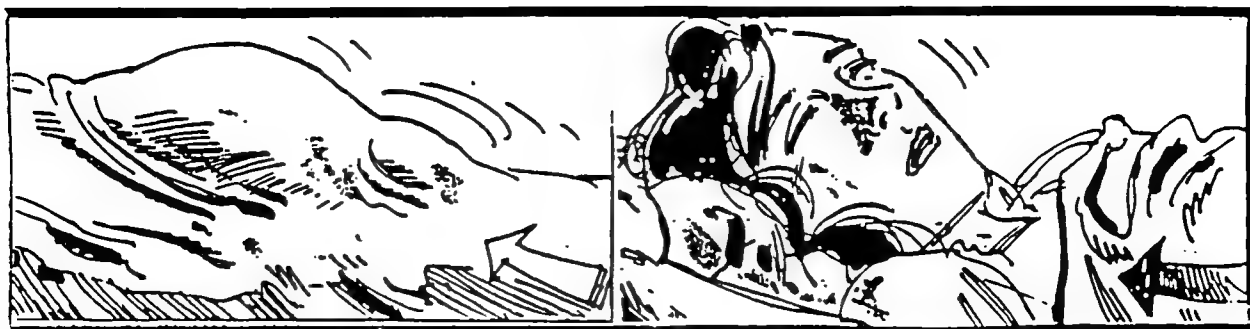


152 SLOW PAN FROM DOOR

MOVING UP THE BED



ENDING CLOSE ON MINA

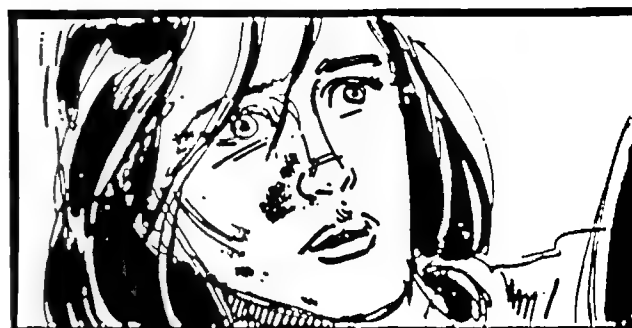
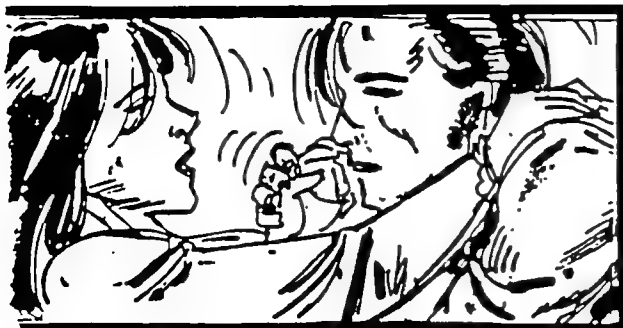


152a. MINA'S POV - CU DRACULA

PULL BACK INTO TWO-SHOT



152b. CLOSE UP MINA

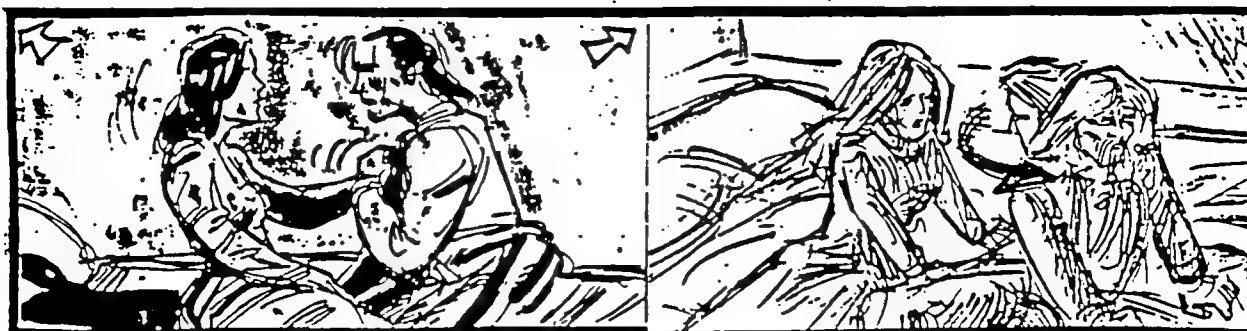


152c. CLOSE UP DRACULA



152d. TWO-SHOT

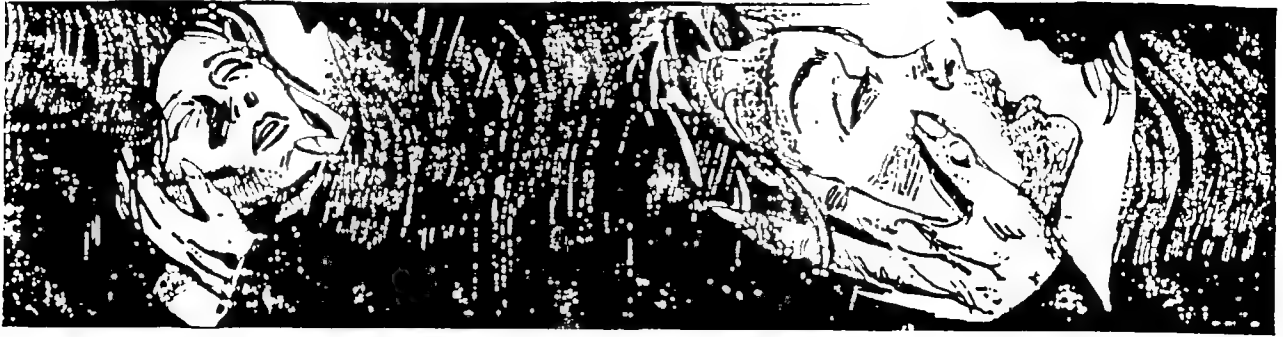
CAMERA MOVES SLOWLY UP



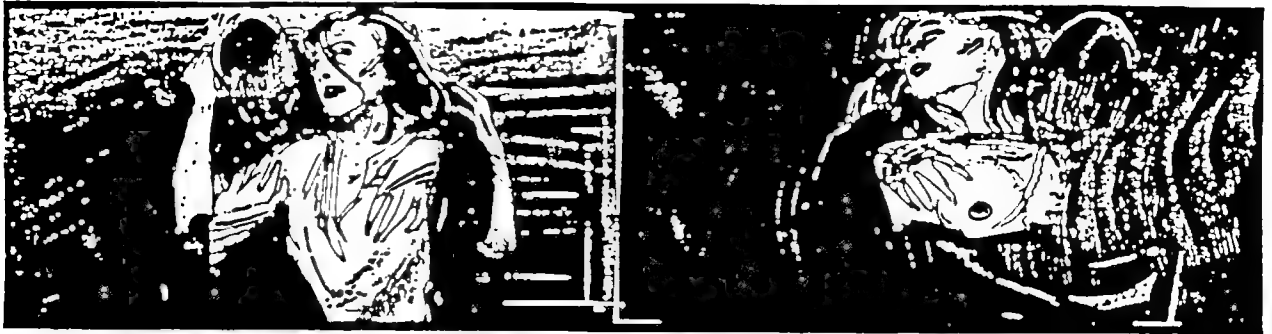
152e. ECU DRACULA OVER MINA



152f. ON MINA OVER DRACULA



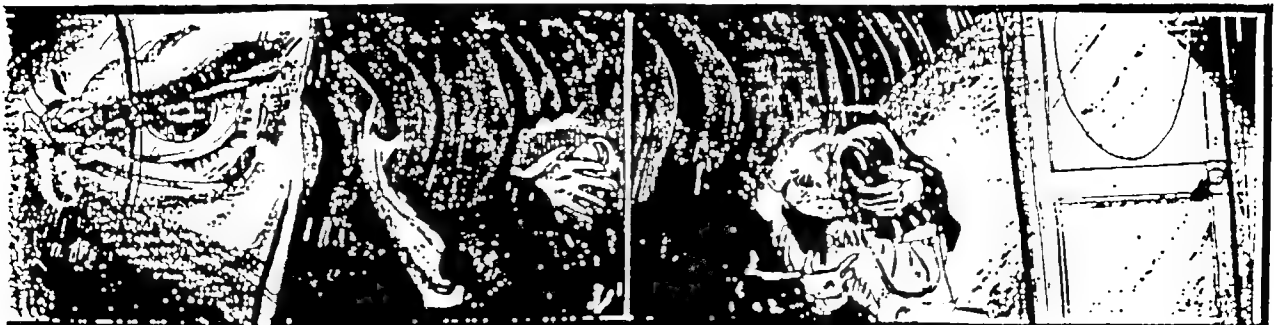
152g. WIDER SHOT



152h. CLOSE UP DRACULA'S CHEST



152i. REVERSE ANGLE ON DRACULA (SUPER ECU EYE)



153 WIDE LOW ANGLE



153a. CLOSE UP SEWARD



153b. CLOSE UP VAN HELSING



153c. VAN HELSING AND SEWARD



PULL BACK TO SEE RENFIELD



153d. CLOSE UP RENFIELD



153e. CLOSE UP VAN HELSING



154 DOOR BURSTS OPEN



154a. MCU BAT DRACULA



154b. ON MEN OVER DRACULA

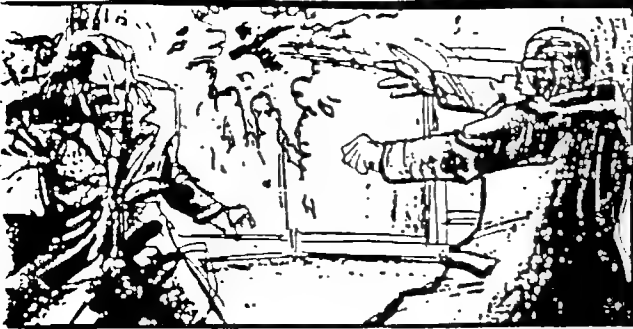


154c. ON VAN HELSING

OVER SHOULDER DRACULA



154d. ON DRACULA OVER VAN HELSING



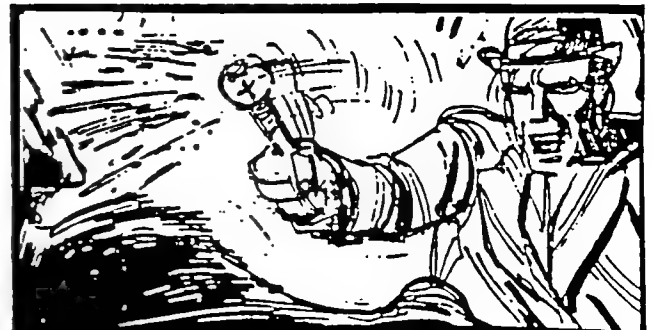
154e. ON HARKER



154f. DRACULA BLEEDS



154g. CLOSE UP VAN HELSING



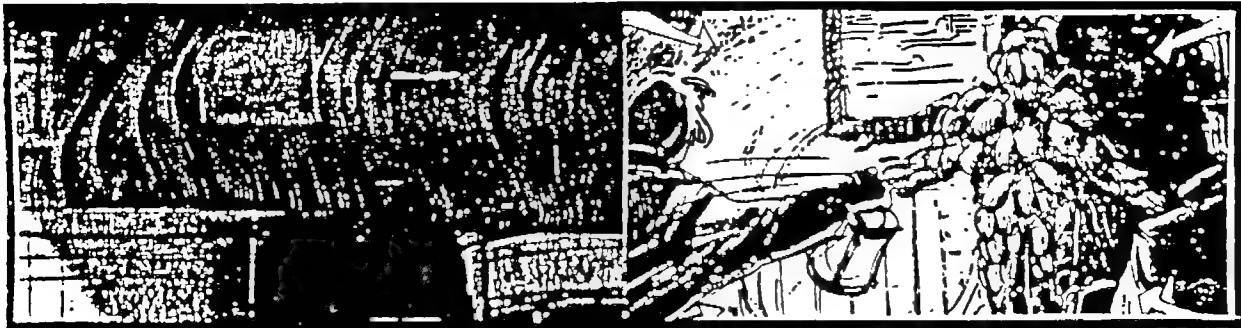
154h. CLOSE UP DRACULA

HE BACKS AWAY



WE SEE ONLY RED EYES

MEN APPROACH - RAT FIGURE STEPS OUT



RAT FIGURE CRUMBLES

154i. SCURRYING OVER MEN

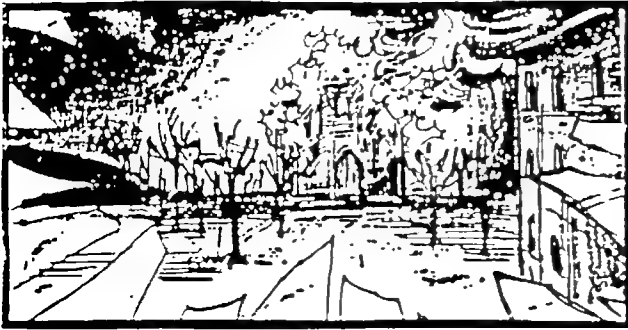


154j. ESCAPING OUT WINDOW

154k. ON MEN - TO WINDOW



155 POV - CARFAX BURNING



156 MED. SHOT - MINA



158 TRACKING SHOT



159 LOW ANGLE CU VAN HELSING



159a. CLOSE UP MINA

PULL BACK



159b. CLOSE UP VAN HELSING



159c. ON MINA OVER VAN HELSING

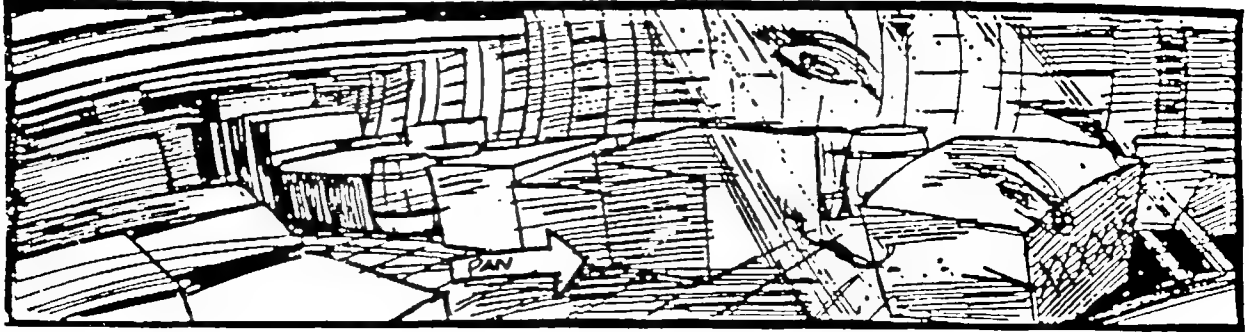
159d. SUPER: DRACULA



TRACK IN ON MINA



161 TRACKING SHOT (MINA'S FACE SUPERIMPOSED)



162 TRAIN MOVING



162a. SUPER: MINA'S FACE



163 CLOSE ON MINA

PULL BACK



163a. TWO-SHOT VAN HELSING/SEWARD

163b. TWO-SHOT MINA/HARKER



BACK TO 163a.

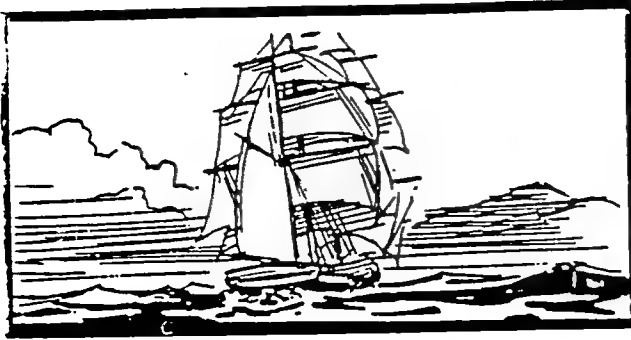


BACK TO 163b.

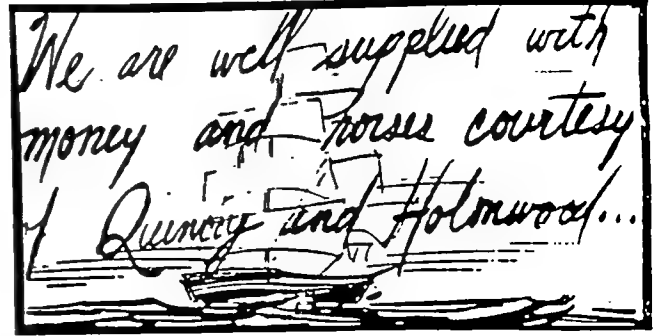
TRACK IN



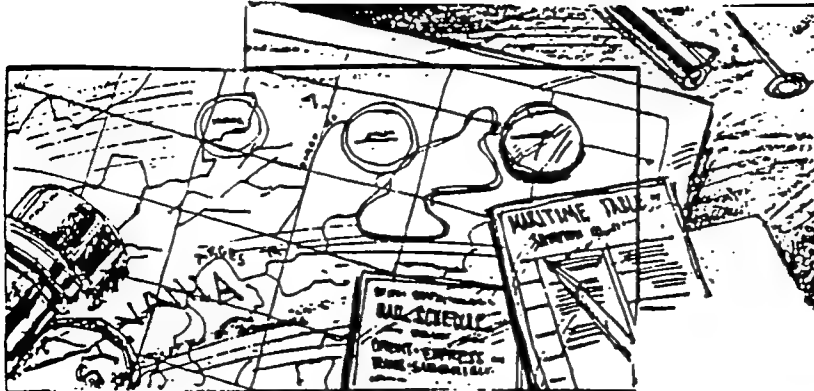
164 WIDE SHOT (STOCK)



164a. SUPER: HARKER'S JOURNAL

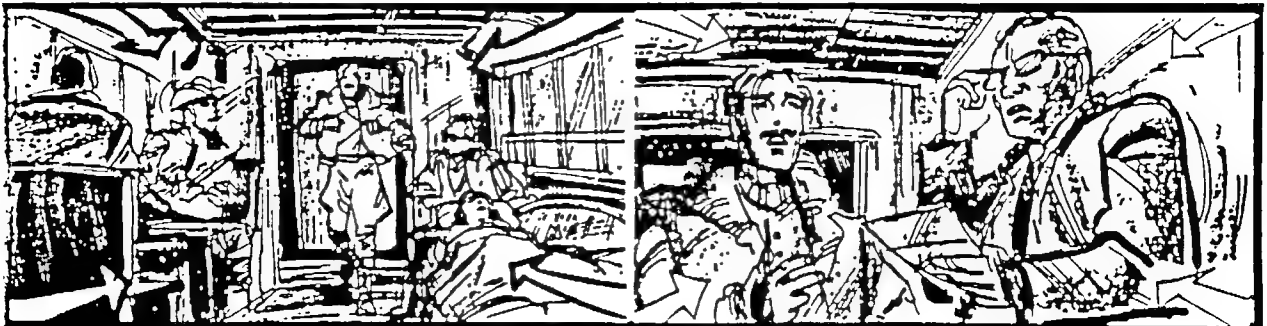


165 CLOSE SHOT - MAP



165a. WIDE SHOT

PUSH IN



165b. HARKER, SEWARD, QUINCEY



165c. WIDE SHOT



165d. CLOSE ON MEN'S HANDS

PULL BACK



165e. CLOSE TWO-SHOT MINA/HARKER



165f. ON VAN HELSING



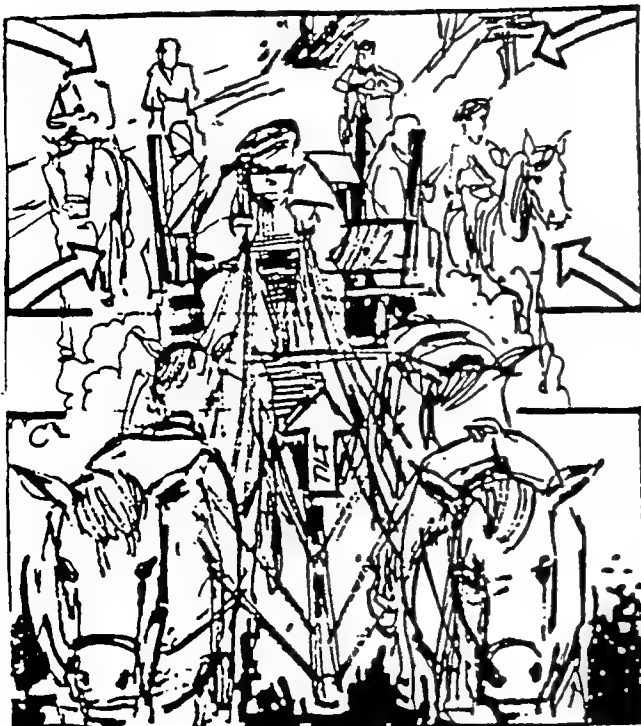
165g. MED. WIDE SHOT



PAN WITH HARKER



166 MED. CLOSE HEAD ON



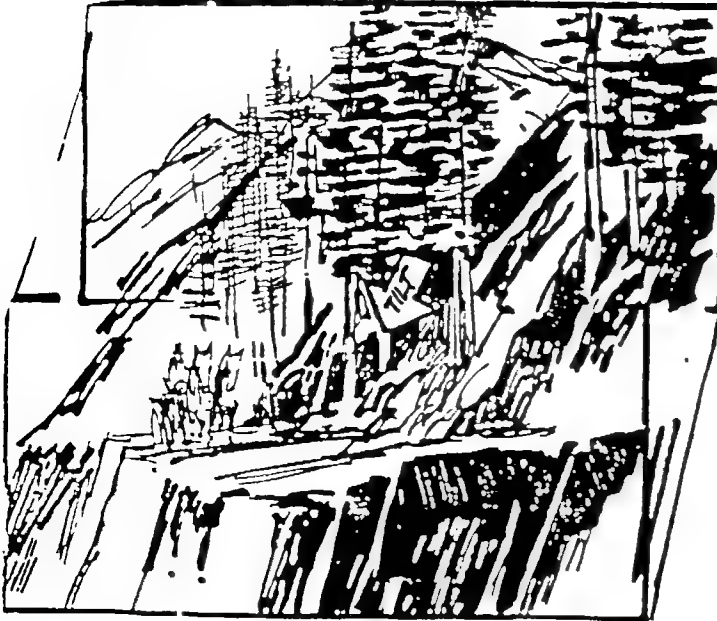
CAMERA BOOMS UP AND MOVE IN



167 DRACULA IN THE EARTH



168 WIDE HIGH ANGLE

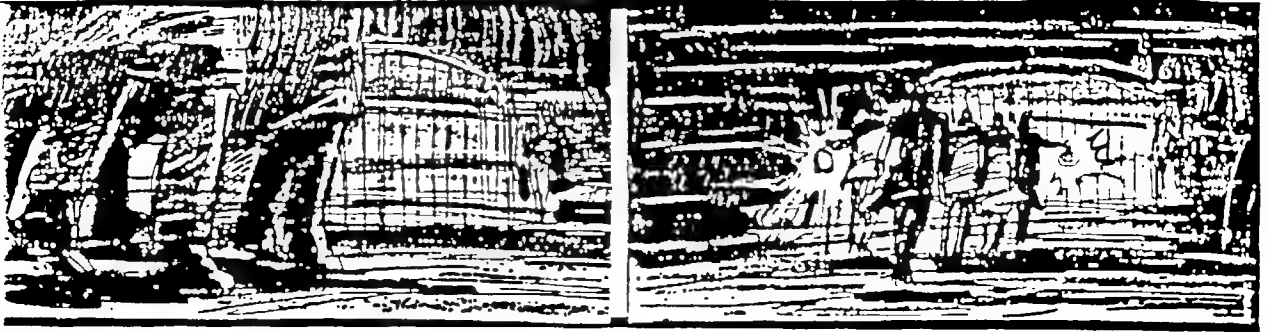


169 OVER TWO HORSES

SLOWLY MOVE IN



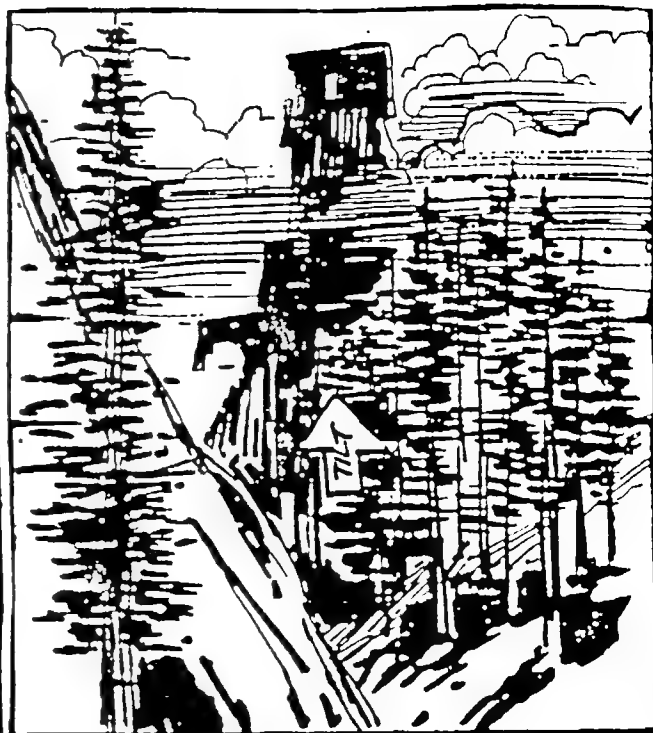
132 LOW ANGLE TRACKING SHOT



132a. MED. CLOSE SHOT



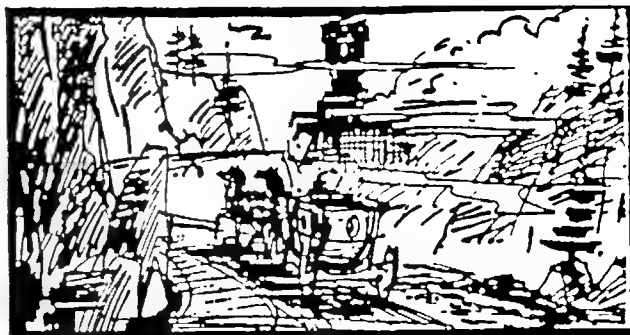
170 MINA'S POV - MOVING SHOT



171 MOVING TWO-SHOT



171a. 180 WIDE SHOT



172 MASTER - CLOSE ON THE FIRE

PAN WITH VAN HELSING



MOVE IN THROUGH FLAMES



172a. CLOSE UP VAN HELSING



172b. CLOSE UP MINA



172c. BACK TO VAN HELSING

PAN HIM TO MINA



BRIDES MATERIALIZE



172d. CLOSE UP VAN HELSING



172e. ON MINA OVER VAN HELSING



PULL BACK



172f. CLOSE UP VAN HELSING



172g. POV - BRIDES

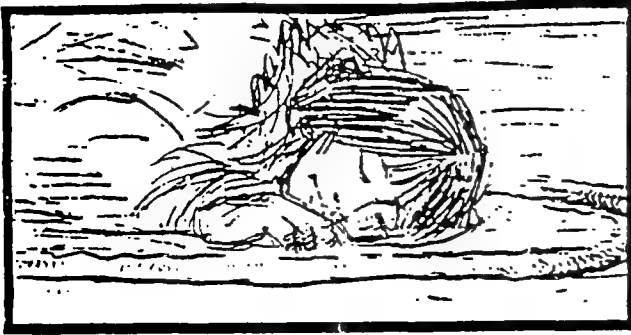
PAN THEM TO HORSES



172h. CLOSE TWO-SHOT



173 ON MINA SLEEPING



174 CASTLE DOORS



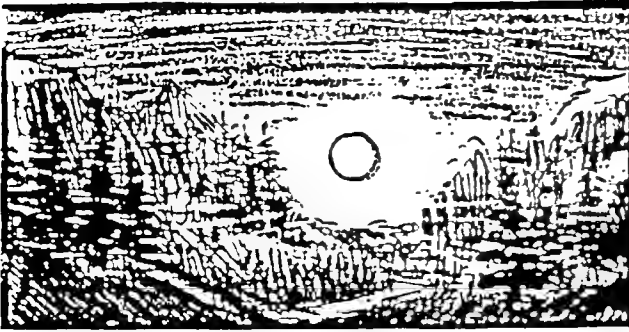
174a. ON VAN HELSING



174b. HEADS FALLING (matte shot)



175 VIEW ON ROCKS



177 MCU MINA

VAN HELSING ENTERS



178 WIDE SHOT



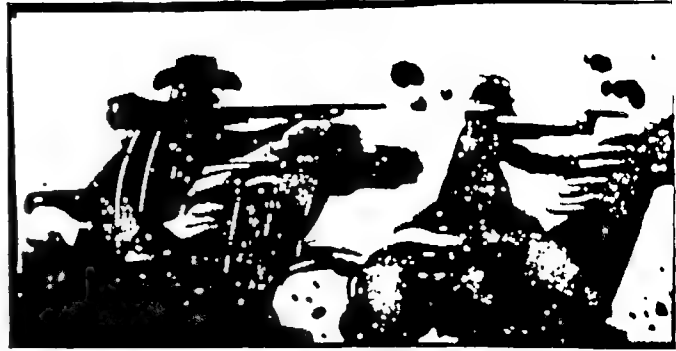
A179 VAN HELSING & MINA



B179 WIDE SHOT



B179a. CLOSE ON QUINCEY



B179b. CLOSE SHOT - SZGANY



B179c. ON DRACULA'S BOX

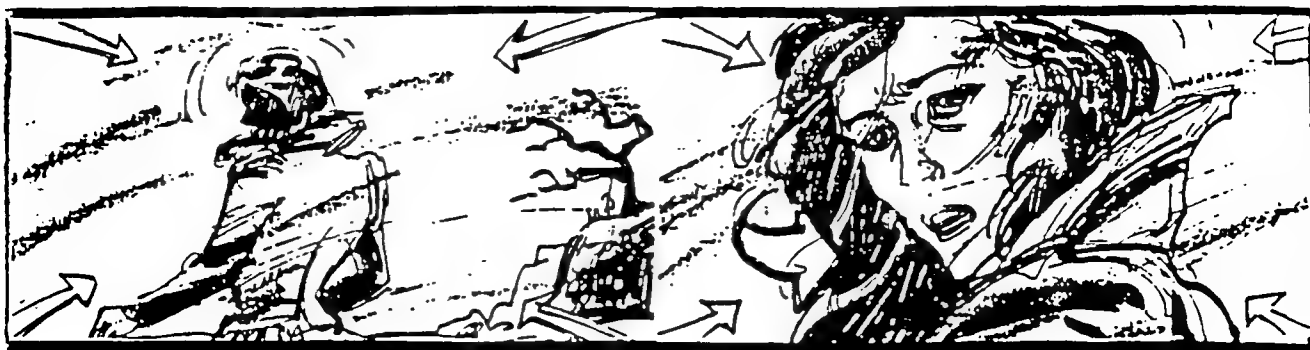


179 DRACULA IN BOX



180 MED. SHOT MINA

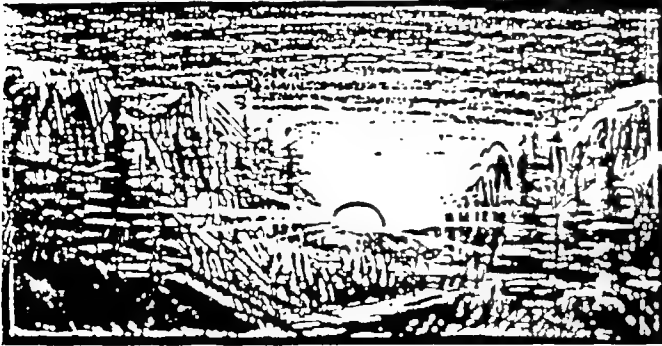
TRACK INTO CLOSE UP



180a. MED. WIDE SHOT



183 VIEW ON SUN SETTING



184 DRACULA IN BOX



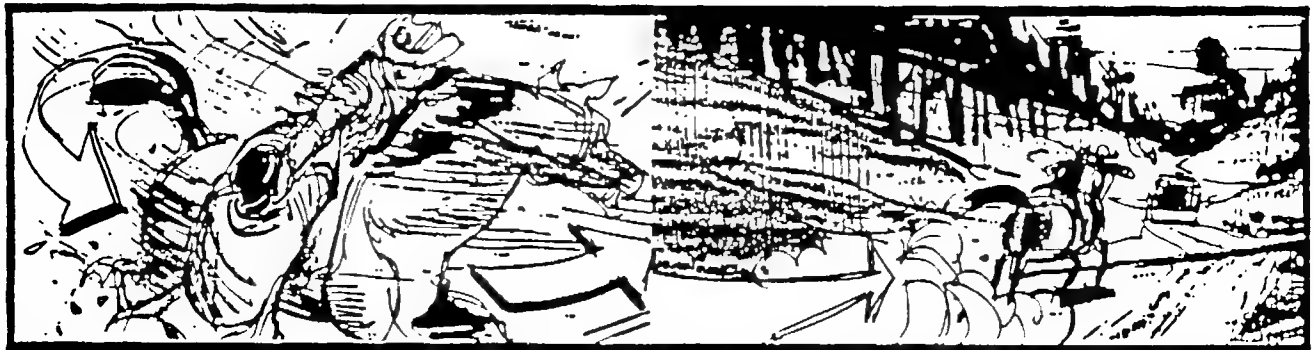
182 WIDE SHOT - WINDS



182a. HARKER HITS GROUND



QUINCEY PULLS HIM UP



185 SIDE ANGLE PROFILE



185a. LOW ANGLE



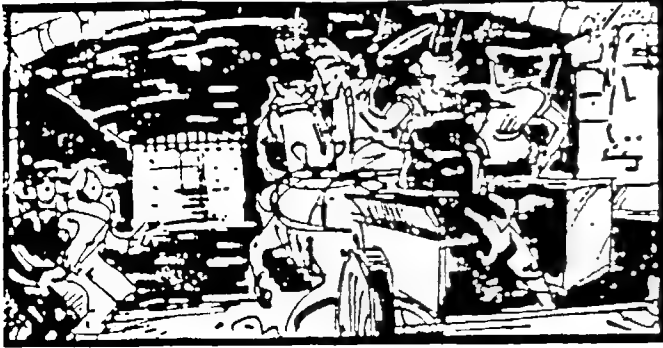
185b. HOLMWOOD DROPS HIM



185c. THE DRIVER FALLS



186 CAMERA ON WAGON



187 VIEW INTO TUNNEL



188 MINA AND VAN HELSING



188a. VIEW ON THEIR SHADOWS



189 LAST RAYS OF SUN



190 ON HOLMWOOD



190a. ON SEWARD



190b. HARKER ON THE WAGON



GYPSY JUMPS AT HIM



190c. ON QUINCEY



190d. HE FALLS AND FIGHTS



190e. BACK ON WAGON



19cf. DRACULA'S BOX



DRACULA RISES



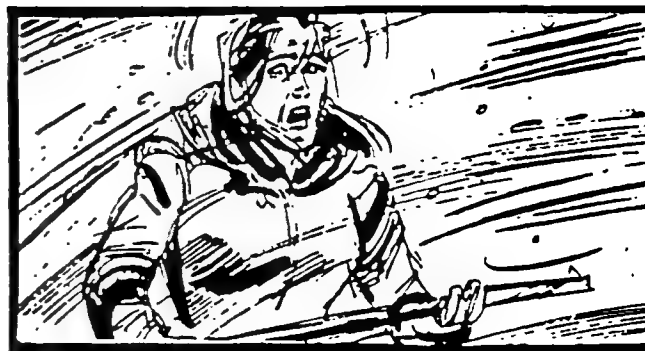
190g. REVERSE ON HARKER



190h. ON THE GROUND



190i. MCU MINA



19j. QUINCEY DIVES



190k. DRACULA IN THE SNOW

HE RISES



190l. ON MINA

190m. VIEW ON THE MEN



190n. MINA & DRACULA



190o. ON MEN OVER MINA

190p. CLOSE UP VAN HELSING

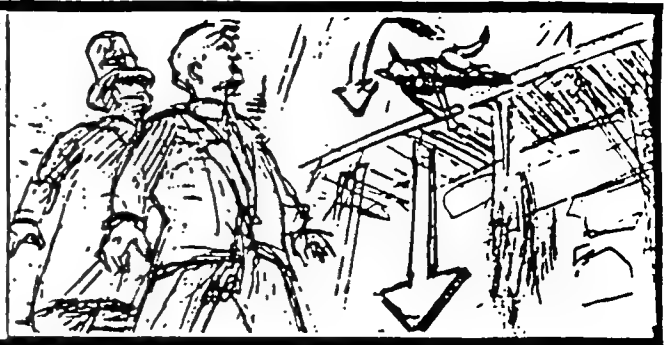


190q. CLOSE UP MINA



90r.

PULL BACK



190s. MINA & DRACULA



190+. SEWARD & QUINCEY



190u. VAN HELSING



191 WIDE SHOT

TRACK IN



192 MED. WIDE SHOT



193 MASTER - HIGH OVERHEAD



193a. SUPER: ECU DRACULA



BACK TO 193 (MASTER) - CAMERA SLOWLY BOOMS DOWN



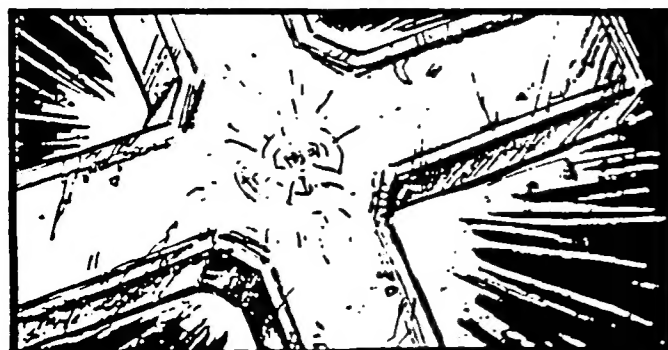
193b. CLOSE SHOT - KNIFE



193c. MED. CLOSE SHOT - MINA & DRACULA



193d. VIEW ON CROSS



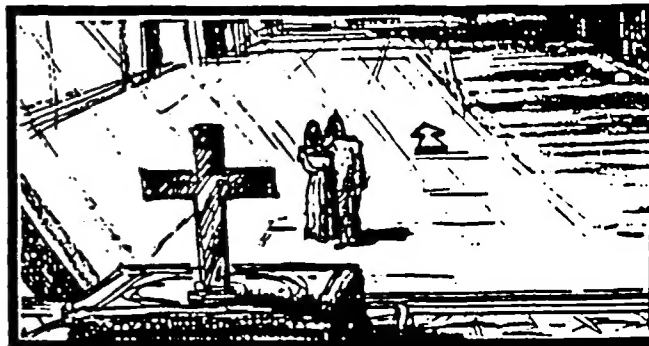
193e. MCU MINA



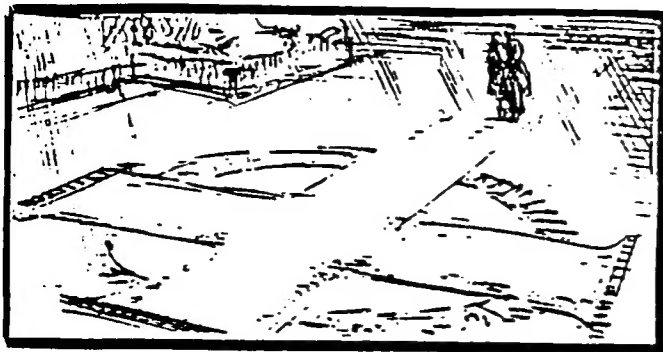
193f. MED. WIDE - CHAPEL DOOR



193g. VIEW CRANES



194 HIGH ANGLE



195 CLOSE SHOT - ARCH

